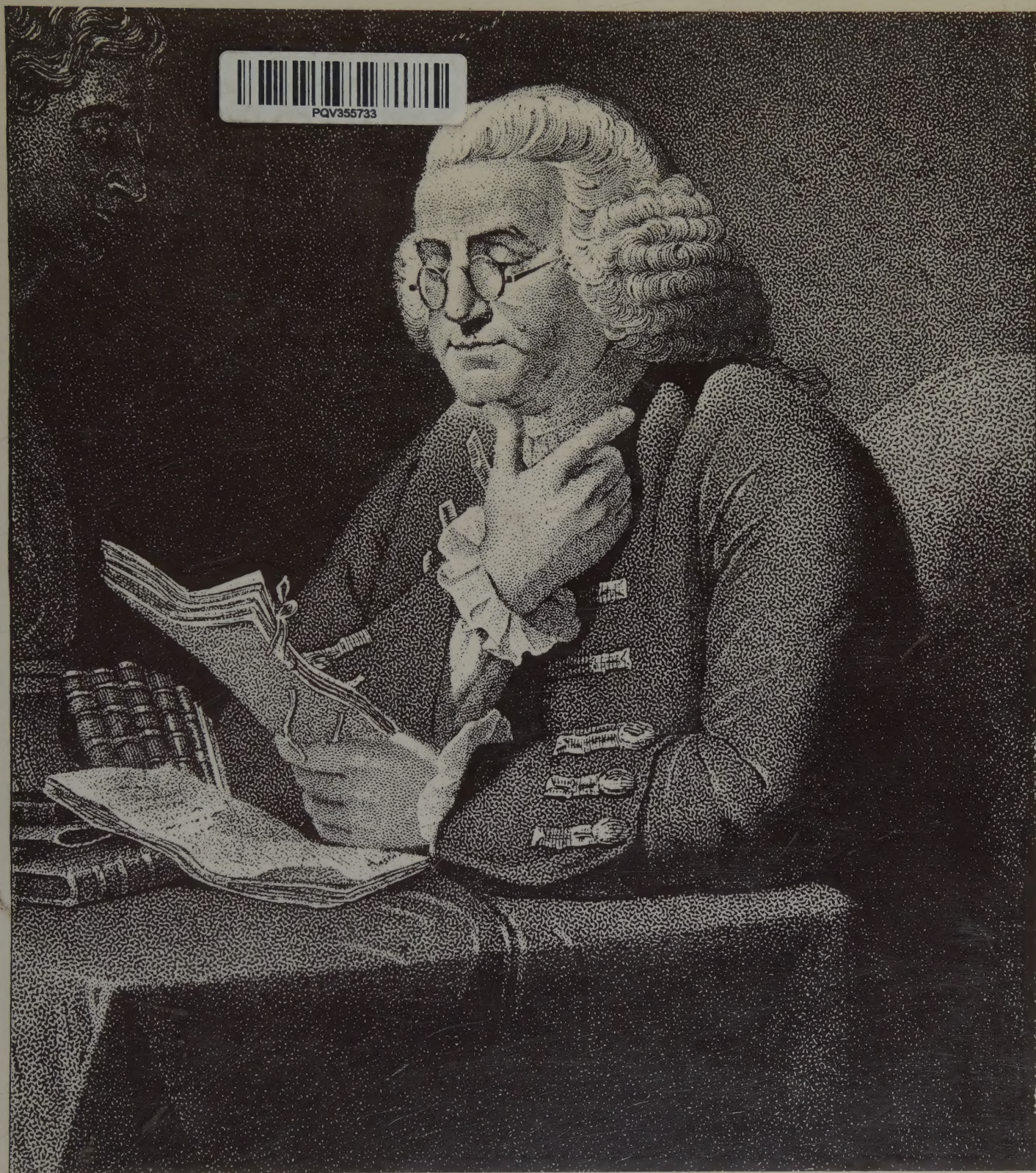


1988

The  
New England  
Book Show

The  
Bookbuilders  
of Boston





A major architect of American independence, Benjamin Franklin, was born on January 17, 1706. The 1988 New England Book Show takes place on this American Renaissance Man's birthday. Born the youngest son in a candlemaker's family of 17 children, Benjamin Franklin is known for his achievements in the printing industry, his diplomacy in France and Great Britain during a critical phase of our country's early history, his imagination and inventions, and his wit and high moral standards as expressed in the humorous maxims that dot the pages of "Poor Richard's Almanack."

On this day of celebration and appreciation of the magnificent results of the collaboration among publishers, suppliers, and freelancers, we commemorate the birth of one of this country's most successful printers, most imaginative minds, and most honest businessmen. We all celebrate in awe of this one man's ability to take risks and persistent quest for quality, while giving only his best at all times.

At the age of 22, he wrote the following epitaph. In it we see his intense love of books and his capacity to take himself lightly:

The Body of  
B. Franklin, Printer  
Like the Cover of an old Book  
Its Contents torn out  
And stripped of its Lettering & Gilding  
Lies here, Food for Worms.  
But the Work shall not be wholly lost;  
For it will, as he believed, appear once more,  
In a new and more perfect edition  
Corrected and amended  
By the Author.

Over the next year, let us all strive to maintain a sense of humor about the many obstacles that we face on a daily basis, both at work and at home, and to appreciate the unique relationship we all share with our fellow members of Bookbuilders of Boston. Cheers!











15  
1280  
Books about books  
032485

Poor Richard, 1733.

A N

# Almanack

For the Year of Christ

1 7 3 3,

Being the First after I EAP YEAR:

*And makes since the Creation*      Years

By the Account of the E Stern Greeks	7241
By the Latin Church, when O ent Y	6932
By the Computation of W W	5742
By the Roman Chronology	5682
By the Jewish Rabbits	5494

*Wherein is contained*

The Lunations, Eclipses, Judgment of the Weather, Spring Tides, Planets Motions & mutual Aspects, Sun and Moon's Rising and Setting, Length of Days, Time of High Water, Fairs, Courts, and observable Days

Fitted to the Latitude of Forty Degrees, and a Meridian of Five Hours West from London, but may without sensible Error serve all the adjacent Places, even from Newfoundland to South-Carolina.

By RICHARD SAUNDERS, Philom.

PHILADELPHIA:

Printed and sold by B FRANKLIN, at the New Printing Office near the Market

Mon.    March hath xxxi days.

My Love and I for Kisses play'd,  
She would keep stakes, I was content,  
But when I won she would be paid ;  
This made me ask her what she meant :  
Quoth she, since you are in this wrangling vein,  
Here take your Kisses, give me mine again

1	5	Q. Caroline Nat.	11	6	9	6	St. David
2	6		12	21	6	8	ris. 4 16 mo.
3	7	High Spring tides.	1	3	6	7	New D 4 day,
4	G	4 Sund. Lent	2	20	6	5	bat 10 at night.
5	2	* set 11 2	3	7	6	4	Let my respected
6	3	Days 11 h. 54 m.	4	20	6	3	friend J. G.
7	4	Wind and cloudy	5	8	6	2	sets 9 40 aft.
8	5	* 8 9 cold	6	20	6	1	Accepts this bath-
9	6	Cent. Y then	6h	11	6	0	ble verse of me.
10	7	Spring Q begins	7	19	5	59	viz.
11	G	Δ Y & makes	8	3	5	58	First Quarter
12	2	Eq. Day&Night	9	16	5	56	Ingenious, learn-
13	3	8 9 8 Y 8	10	29	5	55	red, enoy'd Toth,
14	4	Windy but warm	10	31	5	54	sets 3 morn.
15	5	Days incr. 3 h.	11	24	5	53	Go on as thou'st
16	6	* set 10 20	12	17	5	52	began ;
17	7	St. Patrick	1	19	5	51	Eventhynewie's
18	G	Palm Sunday	2	2	5	49	take pride
19	2	March many wea-	2h	13	5	48	Full ● 19 day
20	3	8 1 9 8 8 8	3	25	5	47	in the Morn.
21	4	How be buffs, poor	4	11	5	46	ris 8 46 aft.
22	5	* set 10 0 Fool!	5	19	5	45	That shew's
23	6	Good Friday	6	1	5	44	their country
24	7	Now fair & clear	6h	13	5	43	man
25	G	EASTER Day	7	24	5	42	
26	2	* set 9 45	3	17	5	40	ris. 1 morn.
27	3	High winds, with	9	20	5	39	Last Quarter.
28	4	some rain to the	10	2	5	37	Hunger never
29	5	8 1 5 end	10	16	5	35	saew bad bread.
30	6	8 Y 9	11	3	5	34	Daysincr. 3 38
31	7	* set 9 27	12	14	5	33	ris. 3 28



M. T. CICERO's  
*CATO MAJOR,*  
OR HIS  
DISCOURSE  
OF  
OLD-AGE:

With Explanatory NOTES.

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*PHILADELPHIA:*  
Printed and Sold by B. FRANKLIN,  
MDCCXLIV.



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1988

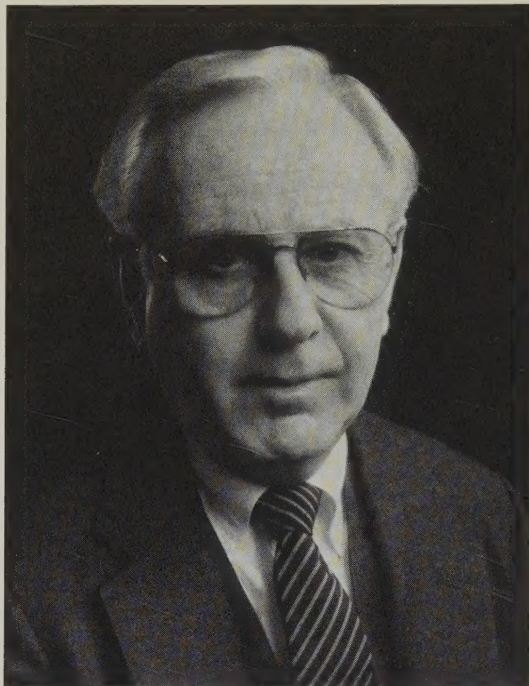
The  
New England  
Book Show

The  
Bookbuilders  
of Boston



## Dedication

Martin B. Sweeney  
In Memorium  
(1922-1988)



Editor, manufacturer, teacher, salesman, Martin Sweeney graced the Boston Bookbuilders with knowledge, commitment and compassion for the industry he loved so much.

His life touched many, both in and out of books. From Prentice-Hall to the Colonial Press, The Murray Printing Company to The Maple-Vail Book Manufacturing Group, Northeastern to Emerson College, Martin learned his lessons well and was always the first to share his experience with others.

His remarks at the April lecture during Bookbuilders' 50th Anniversary Celebration were typical of his concern for the industry. Martin spoke of his vision for the future publisher-supplier relationship: high pressure, short-cycle publishing is here to stay so both parties had better learn to work together for their respective survival.

Many Bookbuilders share his dreams and hopes for the future of our industry, and we shall remember him as one of our most eloquent spokesmen.

*Steve Pekich*  
October 22, 1988



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A  
COLLECTION  
OF  
CHARTERS  
AND OTHER PUBLIC ACTS

RELATING TO THE

Province of *PENNSYLVANIA*,

*VIZ.*

- I. The ROYAL CHARTER to *WILLIAM PENN*, Esq;
- II. The first FRAME of Government, granted in *England*, in 1682.
- III. LAWS agreed upon in *England*.
- IV. Certain CONDITIONS or CONCESSIONS.
- V. The ACT of SETTLEMENT, made at *Chester*, 1682.
- VI. The second FRAME of Government, granted 1683.
- VII. The CHARTER of the CITY of *PHILADELPHIA*, granted *October 25. 1701.*
- VIII. The New CHARTER of PRIVILEGES to the Province, granted *October 28. 1701.*



---

*PHILADELPHIA:*

Printed and Sold by *B. FRANKLIN*, in *Market-Street.*  
M, DCC, XL.



## Prologue

Welcome to the 1988 New England Book Show, the main event of The Bookbuilders of Boston.

The book show presents an opportunity for New England publishers to display to the graphic arts community their choices of bookmaking showpieces. These books and covers/jackets are chosen to best reflect—within the confines of market needs and production constraints—good design, type, and manufacturing.

The officers and board of Bookbuilders thank all who entered books and covers/jackets. We know that it is a time-consuming task to choose entries, track down entry copies, and fill out the entry forms. Without your support, there would be no need for a book show; it is the publishers' choices around which the show is built.

Jury selections were made from the publishers' choices based on the charge to "select entries that represent the best in quality design and appropriate composition, printing and binding." This is obviously a difficult task for the jury and its members put in a long and full day making their judgments and selections. A thank-you to the jurors as well for taking the time out of their schedules to partake in this event.

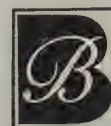
The Book Show Committee, headed by Anne Kimball, is to be commended for putting together a professional, well-organized show from Call for Entries in August through the library tours throughout the year that will bring the jury selections around New England for display. The coordination and time investment for this show are immense, but the results always form a tribute to the members of the graphic arts community who put it together.

Our thanks also to the suppliers who donated materials and services for the Call for Entries, Book Show notice, and the catalog. Without them these tangible recordings of the show would not be possible.

Finally, thank *you* for coming to the book show—for your interest in and support of fine bookmaking in New England. It is everyone's participation at every level of graphic arts that makes this such a special industry.

Please let us know your comments—enjoy the show!

*Paula Carroll*  
President, 1988–1989  
The Bookbuilders of Boston





## The 1988 New England Book Show

When asked to write a statement for the Bookbuilders 1988 New England Book Show Catalog my thoughts went back immediately to last spring when I was asked at that time to chair the Book Show. It was a challenge that I wondered if I could meet. Well, I can honestly say that it has been a challenge but most importantly a truly wonderful experience.

I was fortunate enough to surround myself with what I consider to be an outstanding committee. We all worked so well together and not to mention the shared enjoyment of each other would be remiss.

Going down the list of my committee, the experience of the book business that was brought in by Peter Kimball, Brenda Lewis, Mike Ballo and Tom Finneran, Sr. was absolutely invaluable. Julia Salas put in hours of writing, editing, and coordinating the catalog all of which was done with perfection. Jennifer Kerns took on the personal time-consuming planning and logistics of the library tour for the winning books and the award certificates. Pam Pokorney's experience with other area book shows was a tremendous help in setting up the winning displays. Tom Finneran, Jr. arranged for the judging at the Cronkhite Center and John Crowley had charge of all publicity. They both did a superb job in their individual tasks. I also want to mention that on the day of the judging the whole committee was on hand to help the judges and take down the comments on winning entries. It was a day that we all completely enjoyed.

I like to think of what the Book Show really means. First, it is always held during the week of Benjamin Franklin's birthday. This is to commemorate his contribution to the very beginning of the printing of books in this country. The 1988 Book Show happens to fall on his birthday and from designer Steve Snider's beautiful Call for Entries to Douglass Scott and Jeanne Lee's remarkable job in designing the catalog with the birthday theme in mind, the Show was launched. Secondly, the Book Show means getting people in the industry together in a joint endeavor to remind everyone of the workmanship it takes to get books and components put into use. We should also be aware of the fact that it involves so many people in many different types of jobs to keep the publishing industry successful.

Let us all continue to support the Bookbuilders organization of Boston and forever honor a very special industry.

*Anne B. Kimball*

Chair, The 1988 Book Show Committee





## Acknowledgments

### The Committee

Anne Kimball, Chair  
Worzalla Publishing Company

Michael Ballo  
Lindenmeyr Paper Corporation

John Crowley  
Jay's Publishers Services, Inc.

Thomas Finneran  
John P. Pow Company, Inc.

Thomas Finneran, Jr.  
John P. Pow Company, Inc.

Jennifer Kerns  
Little, Brown and Company

Peter Kimball  
Worzalla Publishing Company

Brenda Lewis  
Houghton Mifflin Company

Pamela Pokorney  
Beacon Press

Julia Salas  
Blackwell Scientific Publications, Inc.

### Call for entries

*Design*  
Steve Snider

*Composition*  
Litho Composition

*Printing*  
John P. Pow Company, Inc.

*Paper*  
Lindenmeyr Paper Corporation

*Separations*  
Unigraphic

### Catalog

*Design*  
Jeanne Lee, WGBH Design  
Douglass Scott, WGBH Design

*Composition*  
The William Byrd Press, Inc.

*Book Photos*  
Jay's Publishers Services, Inc.

*Group Photos*  
David Libbey

*Text Printing*  
*Jacket Printing*  
*Endleaf Printing*  
*and Binding*  
Worzalla Publishing Company

*Text Paper*  
80# Simpson Starwhite  
Vicksburg Tiara Text  
Smooth White supplied  
by Lindenmeyr

*Cover Cloth*  
Scholco Brilliantia 4105  
supplied by Ecological Fibers, Inc.

*Jacket Paper*  
Mead 100# Signature Dull,  
supplied by WWF, Book  
Publishing Division

*Endleaf*  
Rainbow Colonial Clay  
supplied by Ecological Fibers, Inc.



## The Jury

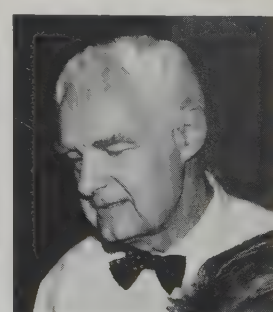
**Edith Allard** graduated from Rhode Island School of Design with a BFA in Illustration and has also studied in Rome, Italy on a Fulbright Scholarship. She was a book designer and art director in charge of jackets at Little, Brown and Company. Ms. Allard was also a book designer at Harvard University Press for nine years, followed by eight years with DesignWorks, Inc., first as an associate then as a partner. She taught Book Design and Illustration at the New England School of Art and Design for seven years. Since 1983, she has lived on Crummett Mountain in Somerville, Maine, from where she continues to design books and illustrate. She has designed the game "So You Think You Know Maine" and the chapter opening illustrations for Cleveland Amory's *The Cat Who Came for Christmas*.

**Margery S. Berube**, after graduating from college with a B.A. in English, headed straight for publishing—where she has remained happily involved with books ever since. Even during her hiatus in Panama City (her husband was drafted during the Vietnam War), she managed to work in The Fort Clayton Library, "probably the only military library stocked with all of Henry James's works, ordered, I must admit, for my own reading pleasure rather than to increase circulation figures." She spent a few years with Benwill Publishing Corporation and Publishing Sciences Group as Advertising Production Manager, Managing Editor and Production Manager. After an earlier experience as Book Production Assistant at Houghton Mifflin between 1970 to 1973, Ms. Berube returned to Houghton Mifflin in 1978 as Creative and Production Manager in the Medical Division and now serves as Vice President and Director of Editorial, Art, Production and Manufacturing Services in the Trade and Reference Division.

**Mary Day Fewless** is Vice President and Director of Prepress and Manufacturing of The Book Department, a full-service production house. She received a BS in 1962 from Simmons College and an MBA in 1984 from Boston College. After a tour of duty in New York in magazine editorial and hospital public relations and a year in production at Ginn, she spent twenty years with Allyn and Bacon (now PH School-Needham), many of them as Manufacturing Manager. She is a former officer and director of Bookbuilders.

**William E. Frost** is President of William E. Frost Associates Ltd. in New Rochelle, New York, a full-service design, production, publishing, and editorial business. He was also President of Dimensions and Directions Ltd. and a Partner with Frost Publishing Group Ltd. Mr. Frost has served as Art Director for Holt, Rinehart and Winston, Inc. (1963 to 1971), Merrill Publishing Company (formerly Charles E. Merrill, Inc.; 1959 to 1963) and The Ohio State University (1959). After two years of taking Military Service Correspondence Courses in Drawing and Design, he majored in Commercial Design at the Columbus College of Art and Design (1953) and has won several awards for his work. He has a BFA from The Ohio State University, with a major in Commercial Art (1959).

**David L. Giele** joined Ginn and Company's school book division as a textbook designer in 1957, after attending college and Carnegie Tech's printing administration program and seven years in a small commercial printing plant in the Midwest. Mr. Giele was later Production Manager of Ginn's College Division until it was merged with Blaisdell and out of existence. Following a brief stint with Addison-Wesley, he moved to Little, Brown and Company's College Division as Managing Editor. Twenty-three years later he was invited to take early retirement by the College Division's new owner, Scott, Foresman, and did so.



David L. Giele



Edith Allard  
Margery S. Berube

Mary Day Fewless  
William E. Frost



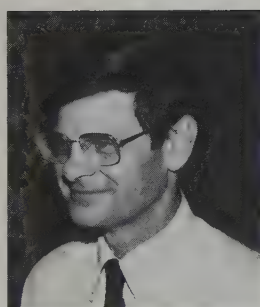
**Robert Overholtzer** is a graduate of Southern Illinois University where he was a graduate assistant for the Southern Illinois University Press. He has been working as a book designer since 1970 and presently is Book Art Director for the Trade and Reference Division of Houghton Mifflin Company. He has had many award-winning books in previous New England Book Shows.

**Marianne Perlak** is Art Director for Harvard University Press. She holds a BFA degree in Graphic Arts from Pratt Institute, New York and an MFA in Print-Making from Tufts University (in affiliation with the Boston Museum School). A broad range of design in book publishing includes the El-Hi Division of Ginn and Company and College Text Books for Xerox College Publishing. She has chaired a number of committees for Bookbuilders of Boston, including the Book Show, as well as serving as President. Her book and jacket designs have received awards from the American Institute of Graphic Arts (AIGA), the American Association of University Presses (AAUP) and the New England Book Show.

**Robert A. Pirrung** is Vice President/Director of Manufacturing and Production at MacMillan College Division. Mr. Pirrung started in the industry in a book manufacturing plant in 1961. He has had production positions in Trade, College, Professional and Medical (Doubleday, Harper and Row, Dowden, Hutchinson and Ross, Free Press, McGraw-Hill)—the last eight years at MacMillan. He is a graduate of Virginia Tech.

**Eugene Sanchez's** career started in 1965 at H. Wolff Book Manufacturing Company and later with G. P. Putnam where he worked for Ben Aiello and was responsible for Children's Books. After three years with G. P. Putnam, he was offered a position with William Morrow & Company. During his 13 years with William Morrow the Children's Book list grew from 85 titles a year to 155 titles a year under the imprints Morrow Jr. Books, Lothrop Lee & Shepard and Greenville Books. After his first three years, he was promoted from Production Manager to Director of Production for Children's Books. In 1985, he went to MacMillan Publishing and as Director of Manufacturing for the Children's Book Group consolidated the seven imprint lists that comprise the Children's Book Group. Mr. Sanchez has remained with MacMillan where over 300 new titles are published per year, "from pop-up books to mass market paperbacks and everything in between." He was Treasurer of New York Bookbinders Guild for 12 years.

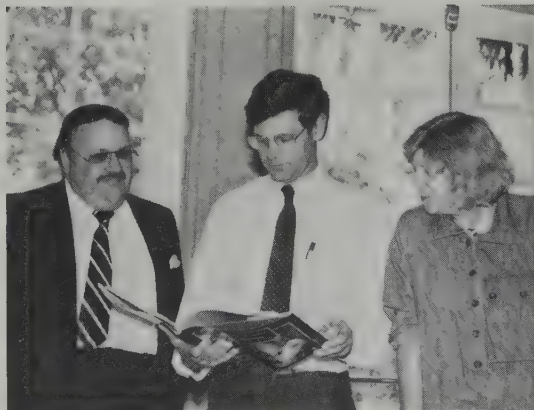
Having spent his publishing career in educational publishing (El-Hi and College), **Gerald Stashak** has been Vice President and General Manager of Davis Publications, Inc. since 1972. He previously was Vice President for Education Publishing at Intext, Inc. He has worked in sales, marketing/promotion, editorial development and acquisitions and briefly, production (much to his horror!). Mr. Stashak is a graduate of Penn State and did graduate work at Carnegie Institute in the Printing Management Program.



Robert Overholtzer  
Marianne Perlak



Robert A. Pirrung



Eugene Sanchez  
Gerald Stashak



**Bookbinders Guild  
of New England**

**Awards For  
Excellence in Binding**

*Professional Illustrated*  
***The History of Postmodern Architecture***  
Toppan Printing Company

*Professional Unillustrated*  
***Folk on the Delaware General Corporation Law Volumes 1 and 2***  
Alpine Press, Inc.

*General Trade Illustrated*  
***Blue and White China***  
Dai Nippon

*General Trade Unillustrated*  
***James Villas' Country Cooking***  
Arcata/Fairfield

*Juvenile*  
***The Z Was Zapped***  
Horowitz/Rae

*EL-Hi*  
***Turtles Like To Sleep In***  
Von Hoffman Press

*College*  
***Structure and Function of Domestic Animals***  
Braun-Brumfield

*Jury*

Ellen M. Russo  
Rand McNally & Company, Taunton  
Chair

Jim Georgeau  
Addison-Wesley Publishing Company  
(Retired)

John Newell  
Rand McNally & Company, Taunton

Dennis Smith  
The Murray Printing Company



# THE [ N<sup>o</sup> 80 New-England Courant.

From MONDAY February 4. to MONDAY February 11. 1723.

The late Publisher of this Paper, finding so many Inconveniences would arise by his carrying the Manuscripts and publick News to be supervis'd by the Secretary, as to render his carrying it on unprofitable, has intirely dropt the Undertaking. The present Publisher having receiv'd the following Piece, desires the Readers to accept of it as a Preface to what they may hereafter meet with in this Paper.

*Non ego mordaci distinxì Carmine quonquam,  
Nulla venenata Litera onusta Joco est.*



ONG has the Prefs grown-ed, in bringing forth an hateful, but numerous Brood of Party Pamphlets, malicious Scribbles, and Billingsgate Ribaldry. The Rancour and bitterness it has unhappily infused into Mens minds, and to what a Degree it has sowed and leaven'd the Tempers of Persons formerly esteemed some of the most sweet and affable, is too well known here, to need any further Proof or Representation of the Matter.

No generous and impartial Person then can blame the present Undertaking, which is designed purely for the Diversion and Merriment of the Reader. Pieces of Pleasantry and Mirth have a secret Charm in them to allay the Heats and Tumours of our Spirits, and to make a Man forget his restless Repentments. They have a strange Power to tune the harsh Disorders of the Soul, and reduce us to a serene and placid State of Mind.

The main Design of this Weekly Paper will be to entertain the Town with the most comical and diverting Incidents of Humane Life, which in so large a Place as *Boston*, will not fail of a universal Exemplification: Nor shall we be wanting to fill up these Papers with a grateful Interperison of more serious Morals, which may be drawn from the most ludicrous and odd Parts of Life.

As for the Author, that is the next Question. But tho' we profess our selves ready to oblige the ingenious and courteous Reader with most Sorts of Intelligence, yet here we beg a Reserve. Nor will it be of any Manner of Advantage either to them or to the Writers, that their names should be published; and therefore in this Matter we desire the Favour of you to suffer us to hold our Tongues: Which tho' at this Time of Day it may sound like a very uncommon Request, yet it proceeds from the very Hearts of your Humble Servants.

By this Time the Reader perceives that more than one are engaged in the present Undertaking. Yet is there one Person, an Inhabitant of this Town of *Boston*, whom we honour as a Doctor in the Chair, or a perpetual Dictator.

The Society had design'd to present the Publick with his Effigies, but that the Limner, to whom he was presented for a Draught of his Countenance, deserv'd (and this he is ready to offer upon Oath) Nineteen Features in his Face, more than ever he beheld in any Humane Vifage before; which so rais'd the Price of his Picture, that our Master himself forbid the Extravagance of coming up to it. And then besides, the Limner objected a Schilm in his face, which splits it from his Forehead in a straight Line down to his Chin, in such sort, that Mr. Painter protests it is a double Face, and he'll have

Four Pounds for the Pourtraiture. However, tho' this double Face has spoil'd us of a pretty Picture, yet we all rejoiced to see old *Janus* in our Company.

There is no Man in *Boston* better qualified than old *Janus* for a *Couranteer*, or if you please, an *Observer*, being a Man of such remarkable *Opicks*, as to look two ways at once.

As for his Morals, he is a chearly Christian, as the Country Phrase expresses it. A Man of good Temper, courteous Deportment, sound Judgment; a mortal Hater of Nonsense, Feppery, Formality, and endless Ceremony.

As for his Club, they aim at no greater Happiness or Honour, than the Publick be made to know, that it is the utmost of their Ambition to attend upon and do all imaginable good Offices to good Old *Janus* the *Couranteer*, who is and always will be the Readers humble Servant.

P. S. Gentle Readers, we design never to let a Paper pass without a Latin Motto if we can possibly pick one up, which carries a Charm in it to the Vulgar, and the learned admire the pleasure of Construing. We should have obliged the World with a Greek scrap or two, but the Printer has no Types, and therefore we intreat the candid Reader not to impute the defect to our Ignorance, for our Doctor can say all the *Greek Letters* by heart.

*His Majesty's Speech to the Parliament, October 11. tho' already publish'd, may perhaps be new to many of our Country Readers; we shall therefore insert it in this Day's Paper.*

## His MAJESTY's most Gracious SPEECH to both Houses of Parliament, on Thursday October 11. 1722.

*My Lords and Gentlemen,*

I Am sorry to find my self oblig'd, at the Opening of this Parliament, to acquaint you, That a dangerous Conspiracy has for some time form'd, and is still carrying on against my Person and Government, in Favour of a Popish Pretender.

The Discoveries I have made here, the Informations I have received from my Ministers abroad, and the Intelligences I have had from the Powers in Alliance with me, and indeed from most parts of Europe, have given me most ample and current Proofs of this wicked Design.

The Conspirators have, by their Emisaries, made the strongest Instances for Assistance from Foreign Powers, but were disappointed in their Expectations: However, confiding in their Numbers, and not discouraged by their former ill Success, they resolv'd once more, upon their own strength, to attempt the subversion of my Government.

To this end they provided considerable Sums of Money, engaged great Numbers of Officers from abroad, secured large Quantities of Arms and Ammunition, and thought themselves in such Readiness, that had not the Conspiracy been timely discovered, we should, without doubt, before now have seen the whole Nation, and particularly the City of London, involved in Blood and Confusion.

The Care I have taken has, by the Blessing of God, hitherto prevented the Execution of their traitorous Projects. The Troops have been incamp'd all this Summer; six Regiments (though very necessary for the Security of that Kingdom) have been brought over from *Ireland*; The States General have given me assurances that they would keep a considerable Body of Forces in readiness to embark on the first Notice of their being wanted here, which was all I de-

sired



**Yale University  
Art Gallery**

**American Case  
Furniture**

**Gerald W. R. Ward**

*Designer*  
Howard I. Gralla

*Jacket/Cover Designer*  
Howard I. Gralla

*Principal Photographer*  
Charles Uht

*Manuscript Editor*  
Patricia R. Lisk

*Production Coordinator*  
Howard I. Gralla

*Composition*  
10 on 12 Monotype Dan-  
te, Monotype by Michael  
and Winifred Bixler,  
with Dante and Dante  
Titling display

*Printing*  
Offset Lithography,  
black plus four-color  
process by Meriden-  
Stinehour. Separations  
by Meriden-Stinehour  
Press

*Paper*  
80# Potlatch Vintage  
Velvet Text, supplied by  
Rourke-Eno

*Binding*  
Smyth sewn casebound  
by A. Horowitz & Sons.  
Bamberger/Kaliko Tex-  
Linen Deep Red  
stamped in gold foil.  
Dies by Alcon. Endlin-  
ings Curtis Argyle 65#  
cover.

*Jacket*  
Offset in five colors by  
Meriden-Stinehour  
Press on 100# Potlatch  
Vintage Velvet. Separ-  
ations by Meriden Stine-  
hour Press. Film lamina-  
tion by Graphic Arts  
Finishers.

9 3/8 × 10 inches

504 pages

\$60.00 retail

3,500 copies

*Designer's Comments*  
Scanner-generated film  
sharpened halftone de-  
tail considerably. An im-  
portant consideration  
here, due to the amount  
of material presented  
and the necessary limita-  
tions of picture size,  
along with the require-  
ment of accurately and  
clearly portraying the  
furniture (wood grain,  
carving, etcetera).

*Judges' Comments*  
Traditionally designed  
furniture book. Nicely  
controlled design. Too  
much material poses de-  
sign restriction – a very  
difficult design problem.  
Front matter is not han-  
dled as creatively as the  
rest of the book. Most  
outstanding feature is  
selection of paper. Print-  
ing is superb. Reproduc-  
tion is very good. Excel-  
lent color. Typesetting is  
Old World Monotype  
and excellent. Selection  
of cloth and endpapers  
complement each other.

AMERICAN  
CASE  
FURNITURE

in the

Mabel Brady Garvan  
and Other Collections at  
Yale University

GERALD W. R. WARD





## AS CONTAINER

Despite these problems of overlap and blurriness, the idea of enclosed containment seems to be the essential feature that distinguishes case furniture in its normative capacity. Almost anything might find its way into a type of case furniture, but in regular practice clothing and textiles were generally stored in chests and chests of drawers; books, business papers, and money in desk and bookcases; dining equipment in sideboards; glass and crockery in corner cupboard; bottles in cellarettes; and so forth. The tradition of storing articles in boxes and drawers is so ingrained in Western society that we often fail to recall or to recognize that it is not necessarily a common aspect of all civilizations. Although the chest and coffer are ancient forms, dating to Egypt, Greece, and Rome, in some cultures case furniture has not developed in the quantities or massive sizes typical of Western society. Large case furniture of the kind represented so well in this volume has not been a significant part of many societies in Africa, the Middle East, India, and Southeast Asia. In Japan, the case objects in use, including book chests and cabinets, are in general low, diminutive, and unobtrusive. While the throne, chair, or stool has had an almost universal role as a symbol of authority and hierarchy, massive case furniture like a Salem gentleman's secretary (cat. 184) or a towering Philadelphia chest-on-chest (cat. 89) is not encountered as frequently in a worldwide context. Cupboards and chests are an important part of the repertoire of Chinese furniture forms, however, suggesting that whatever the impulse that lies behind the formation of these objects might be, it is not an exclusively Western one.<sup>2</sup>

The existence of case furniture, of course, is predicated on the existence within the culture of clothing, textiles, and small consumer goods that can be (or are perceived as having to be) put somewhere. Moreover, large examples of case furniture are based on the assumption that they will not be moved frequently, that the society for which they are made is a stable rather than nomadic one. The increasingly specialized and complex forms of case furniture that begin to develop in the eighteenth century all give testimony to the greater number and variety of consumer goods available beginning at that time. The proliferation of desk and bookcases in the eighteenth century, as noted by Edward S. Cooke, Jr., reflects a change in reading habits from an "intensive" experience typical of the seventeenth century to "extensive" reading habits characteristic of the eighteenth. Thus, when Susanna Atkinson of Portsmouth, New Hampshire, died in 1796, her "Large Book case & drawers" held a "Library Containing 300 Vol.," testimony to the greater number of books available to a wide reading public by that time. The existence of a desk and bookcase implies a relatively high level of literacy, the necessity of conducting correspondence, and the importance of keeping records and filing them so

that they can be retrieved, perhaps through a system of pigeonholes marked with the letters of the alphabet, as recommended by Thomas Chippendale. A federal-period sideboard suggests the importance of formal dining with an extensive array of glasses, dishes, tablecloths, utensils, and beverages required. Many sideboards also housed a chamber pot for the use of men after dinner, thus providing essential services for the meal from beginning to end.<sup>3</sup>

All of this is obvious. We take it for granted that order needs to be imposed on our physical surroundings, that a rational system of storage and retrieval is a fact of life. The necessity for a means of containing and confining goods seems to be an ingrained part of Western and some other cultures. As anthropologist Mary Douglas noted, "dirt is matter out of place."<sup>4</sup> Case furniture gives people a place to put their matter, to keep things from becoming "dirty." One can even see the development of case furniture, in America and elsewhere, and the emphasis placed on it as three-dimensional expression of some of the symbolic manifestations of the anal-retentive character, particularly excessive neatness and acquisitiveness. To stretch a point, the presence of chamber pots in sideboards might well underscore this relationship.

## AS BARRIER

The small coffer (cat. 18) made in 1816 for a Philadelphia society of German immigrants offers the best example in the Yale collection of the age-old function of case furniture as a secure barrier against the outside world. Presumably made to store the cash and assets of this society, the coffer is opened with the traditional three locks, with the key to each presumably held by a different member of the society and all three necessary to open the chest and obtain access. The facade is opaque, the contents within out of sight and secure. The coffer thus presents a barrier between the outside and the inside, a physical barrier that can stand as an allegory for the distinction between the outside world of Philadelphia and the inner brotherhood of the immigrant society. Its wall set up a barrier or boundary that gives definition to the group's identity. The same can be said of all case furniture: it creates a distinction between the possessions of its owners and those of others. By concealing and protecting articles, it creates an inner world sheltered from the outer world.

Ward has noted the importance a seventeenth-century chest might have had in defining a person's identity: "The chest often contained clothing to cover all the parts of the body, and blankets and textiles to protect it. In many cases, it was the safe resting place for all of a person's worldly belongings, all that gave him or her a sense of separate identity. It was the one space over which an individual could have total control. The one space he or she could protect, survey, and rearrange. In seventeenth-century England a corpse was 'chested' before intern-



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Jack escutcheons flanked by matching escutcheons with half palls. A complex base molding is applied to the bottom edge of the upper case at the front and sides. The front skirt is shaped with deep reverse curves rising at the center to an ornate top, the side skirts are cut to a serpentine shape. The four cabriole legs have applied knee braces and terminate in pad feet with large palls. The upper case is of dovetailed board construction, the two horizontal butted backboards are nailed to a rabbet in the top, sides, and bottom of the case, three glue blocks behind the bottom front rail of the upper case, and case behind the top rail, and the top drawers are supported by a strip across the base into which their metal runners are housed. In each drawer the sides are dovetailed to the front and back, and the bottom is nailed to a rabbet in the floor and to the undersides of the sides and back, and runs on applied running strips (with the exception of the top two drawers, which are without running strips). The underside of the bottoms of the top two drawers has a groove at center

for a tab or spring lock, and these drawers vary by a 2 cm in depth. The upper case rests on the frame with buttens or cleats nailed to the underside of the bottom sitting within the frame and the applied molding at the front and sides overlapping the frame. The frame consists of four dovetailed boards with the dovetails exposed on the front and back. The four legs are detachable and are transitional between these boards. They extend about half the height of the frame and are glued and blocked to the corners.

Condition: The lip of the upper most drawer has been raised, and there are other minor repairs to the drawer fronts and moldings. The spring locks on the upper two drawers are missing.

Wood(s): Soft maple; chestnut.

Dimensions: H 144.3; W 95.4; D 89.8; D 40.6; D 44.3.

Exhibition: YUAG, "Rhode Island Furniture."

Bibliography: Playdeman Coll., no. 415.

Provenance: Philip Playdeman, Boston, 1850s, acquired at auction in 1929 by Francis P. Garvan, N. Y. N. Y.

This chest of drawers, the Rhode Island type, is made in a carefully outlined pad feet with high palls, and the string of the upper case on top, rather than within, the lower section all cases that this object was made in Rhode Island, especially in Newport. Maple was commonly used for furniture there, being slightly more costly than pine but far less expensive than walnut or mahogany, and chestnut, a secondary wood is often found in Rhode Island objects. Other Rhode Island chest-on-frames of the same period are found with one additional wide drawer in the upper case.<sup>4</sup> Reproductions of this chest-on-frame have been made by Haden Furniture Company since 1985.

The Mabel Brady Garvan Collection 1929-1313

1. Oct. pp. 17-18-19

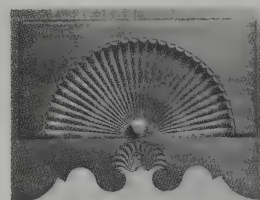
2. Oct. pp. 17-18-19. Oct. pp. 17-18-19, with a frame of varying nature.

## 134

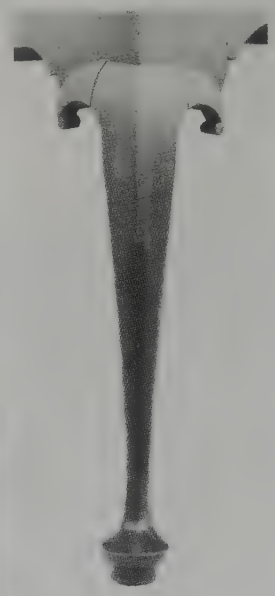
### High chest of drawers

Salem, Massachusetts, 1740-1760  
(800 pl. 13)

Description: The upper case is crowned by a complex projecting cornice at the front and sides and contains seven fluted drawers. There are three deep drawers in line at the top, with the middle drawer of greater width and carved with a convex shell, above four graduated drawers below the upper case rests within moldings on the top of the drawers. The lower case contains one wide fluted drawer and two deep drawers in line, with the middle drawer being of greater width and carved with a convex shell. The front skirt is carved with a central shell with a diamond plying that is flanked by smaller shells and is shaped with reverse curves. The side skirts are shaped to paired reverse curves. The chest is supported by four cabriole legs with deeply arched knees, knotted knee braces, and the legs terminate in pad feet with high palls. The skirt of the chest is decorated by a complex arrangement of carved moldings. The carved drawers are painted to simulate straight grain, with their shells decorated with a rainbow pattern of alternating bands of light and dark, the other drawers are painted to simulate figured grain. The wide drawers are carved to simulate a shell, with the shells flanked by matching escutcheons with half palls.



134





**Yale University  
Art Gallery**

## A Taste for Angels

**Judith Colton and  
George Hersey**

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Howard I. Gralla

*Cover Designer*  
Howard I. Gralla

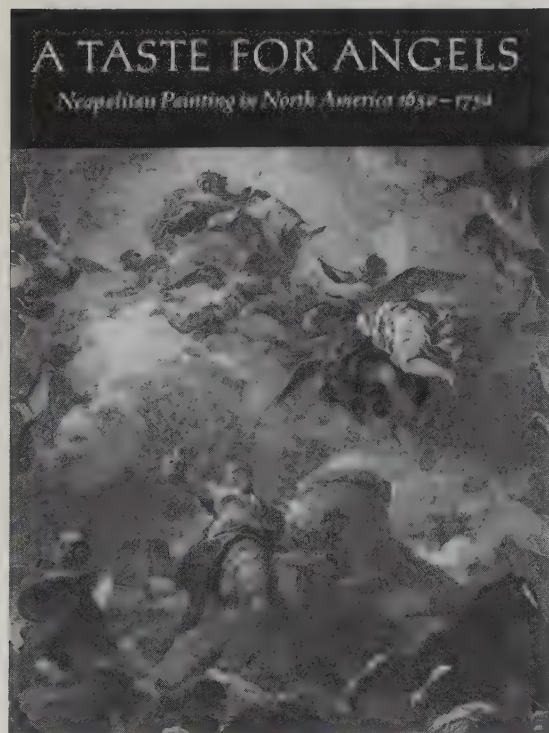
*Manuscript Editor*  
Elsie K. Kenney

*Production Coordinator*  
Howard I. Gralla

*Composition*  
10 1/2 on 15 Mergentha-  
ler Bembo, handset by  
Finn Typographic with  
Michelangelo Titling  
display

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process by Eastern Press.  
Separations by Eastern  
Press

*Paper*  
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L.O.E. Dull Text, sup-  
plied by Carter Rice



A  
Taste  
for  
Angels

her powerful shoulders shining in the nighttime light, her blond hair coiled in intricate braids to contrast with the elder daughter's hair cascading over her shoulders, the younger woman is paralleled in many other Solimena. C.B.C./GH

## 20 The Birth of the Virgin

201 x 168 cm (80 x 67 in)

PROVENANCE: Cocks Collection, London

EXHIBITION: Huntington 1968, no. 13

LITERATURE: Metropolitan 1906, 72 (as by Luca Giordano, and as a Presentation in the Temple; Bologna 1958, pl. 70, 131n 65, fig. 90; Spina 1984, pl. 757

The Metropolitan Museum of Art, Rogers Fund, 1906. 07.66

On the right a buxom, black-haired young servant, in a gray-white dress with a massive red mantle over her knees, sits holding the infant. She displays its little body, still partly swaddled and in close contact with her own bosom, to the other kneeling white-clad woman attending on the left. The latter meanwhile, her back to us, points to an upper, inner tableau on the left that takes place behind a balustrade. Here rejoicing servants surround Anna propped up in bed.

In the center of this foreground scene is the ruddy, haloed figure of Joachim clad in a brown mantle and white-sleeved undergarment. With infinite tenderness he takes his little daughter's hand. On the far right is another servant, balancing Joachim, to complete the canopy of adults over the brightly lighted child. At the corner, prominently displayed, stand the brass ewer and basin that evoke the Byzantine motif of the Infant's first bath. Behind it all, bathed in the golden clouds of incense that proclaim the presence of saints, palatial walls are visible.

The picture is in Luca Giordano's manner and has ever been even been attributed to him, for example by A. McComb in 1934 (registrar's files, Metropolitan Museum). It was first given to Solimena by Hermann Voss (Wehle 1940, 266ff.). Comparison of Solimena's *Birth of the Virgin* with Giordano's own depictions of the subject, e.g., in SS Apostoli, Naples (ca. 1690-92; see also Ferrari-Scavizzi 1966, 2:167-68) and in the Norton Simon Museum of Art in Pasadena, (surely earlier than its assigned date of 1696-98; fig. 79) reveals how closely both artists followed each other's styles in the late eighties to early nineties. Luca's preparatory sketch in black chalk for the Pasadena version of his picture is in the British Museum, no. 1950-11-11-11, fig. 8. This further abridges the narrow gap between the compositions by the two artists. As in Solimena's painting, in the drawing by Giordano the forms seem enveloped in fantastic contrasts of light and shadow and the figure types Cortonesque. But the composition in Luca Giordano's *Birth of the Virgin* is spacious and horizontal, whereas Solimena's is compressed and vertical in format. Both artists build their compositions in two general planes. The female attendants, the holy babe, and Joachim occupy the front, whereas Anna and her helpers are placed on slightly elevated terrain in the back to the left. Even the swarm of cherubim hovers above the newborn in nearly identical positions in both paintings. (See also Luca's paintings of

180



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*Judges' Comments*

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**Yale University  
Art Gallery**

**Greek Vases**

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**Designer**  
Sue Allen

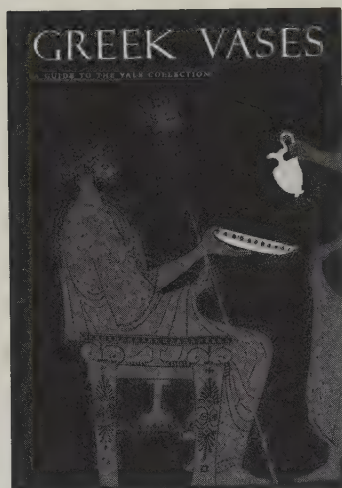
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Stinehour Press

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and two flat colors by  
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by Dai Nippon



Red figure  
Plate by Pausanias



At the end of the book, there is a list of the vases in the collection, with their names and the artists who made them. The list is arranged in alphabetical order, and each entry includes a small illustration of the vase. The illustrations are in black and white, and they show the vases from different angles, so that you can see the design on each one. The list also includes the names of the vases in Greek, and the names of the artists in Greek. This is a very useful reference for anyone who is interested in Greek vases.









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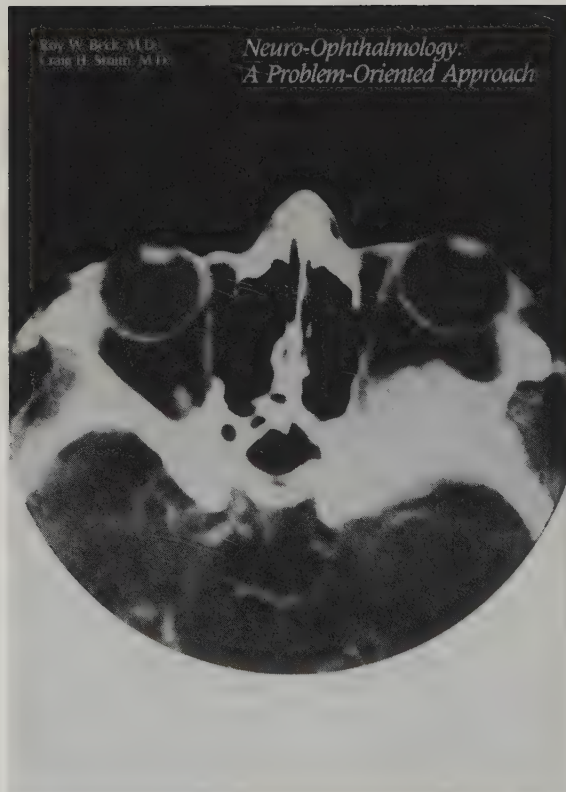
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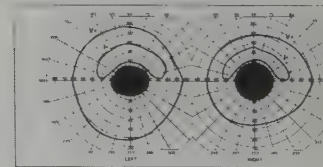
## 12

### Nutritional Optic Neuropathy

A 56-year-old man developed progressive visual loss in both eyes over a 2-month period.

#### Neuro-Ophthalmic Examination

	OD	OS
Visual acuity	20/200	20/200
Color plates correct	Control only	Control only
Pupils	Normal	Normal
Medial, lateral, orbital	Normal	Normal
Fundus, optic appearance	Normal	Normal



A neurologic examination was normal.

#### Summary

A 56-year-old man developed a central scotoma and visual loss in both eyes over a 2-month period. His optic disk and each eye appeared normal.



Cavernous sinus involvement may occur with or without chiasmal involvement. When lateral extension occurs, involvement of any or all of the nerves in the cavernous sinus (third, fourth, fifth [first division], sixth or sympathetic) is possible.

#### Additional Testing

In all cases, computed tomography (CT) or magnetic resonance imaging (MRI) scans of the area of the chiasm are necessary. On CT, coronal cuts may show a lesion better than routine axial cuts. Scans that are reported to be normal in cases of chiasmal syndromes generally have not been performed properly. The radiologist must be directed to examine the area of the chiasm rather than performing a routine scan through the entire brain. Even with proper scanning technique, occasionally the CT scan will appear normal. In these cases an MRI or metrizamide CT scan should be performed to obtain a better image of the chiasm. When a mass lesion is identified, a cerebral arteriogram or digital angiogram is generally indicated before surgery.

#### Treatment

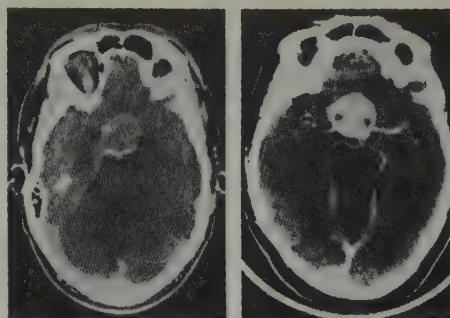
Treatment of pituitary tumors is generally surgical. Medical therapy (bromocriptine mesylate) and radiation therapy may be considered as primary modalities in selected cases. Bromocriptine mesylate has been demonstrated to reduce the size of prolactin-secreting tumors. It has been less effective with other types of pituitary tumors. Bromocriptine mesylate has been employed as initial therapy in prolactinomas but may also be considered in the treatment of prolactinomas in which surgical resection has been subtotal. Radiation therapy as a primary modality should be considered only when surgery is contraindicated because of the patient's medical status.

The surgical approach to a pituitary tumor depends on the size of the tumor and the degree of upward extension. With tumors contained inferior to the optic chiasm, a transphenoidal approach is the procedure of choice. With extension into the suprasellar cistern and above, a subfrontal approach is generally necessary to visualize the chiasm directly in order to decompress it. With large tumors, a complete resection is generally not possible.

When there is residual tumor after surgery, radiation is generally administered.

#### Management and Course of the Case

A CT scan demonstrated a 2-cm mass extending superiorly from the region of the sella into the suprasellar cistern with obliteration of the chiasmal contour.



Without contrast

With contrast

Endocrine studies revealed a prolactin level of 4000 mU per ml and a slightly depressed serum testosterone level. Serum cortisol and growth hormone levels were normal as were results of thyroid function studies. The patient underwent a frontal craniotomy with a gross total resection of the tumor. After recovery from surgery, radiation therapy was carried out. By 10 weeks after surgery, the patient's prolactin level had decreased to 65 mU per ml and his visual field defects had cleared entirely. With monthly testosterone shots and low-dose bromocriptine mesylate the patient has been asymptomatic for the 2 years since surgery.

#### Pituitary Apoplexy

A 62-year-old man noted the abrupt onset of headache and blurred vision. Six months earlier he had been seen for a right temporal field defect and was diagnosed as having ischemic optic neuropathy. His medical history was unremarkable. Visual acuity was 20/30 in the right eye and 20/20 in the left eye, with a right relative afferent pupillary defect. Funduscopy showed nerve fiber layer loss in the retina in both eyes, but the optic disks appeared normal.

120 17 Chiasmal Syndrome—Pituitary Tumor

125 17 Chiasmal Syndrome—Pituitary Tumor

#### Differential Diagnosis

The most common causes of bilateral central scotomas that develop gradually include nutritional optic neuropathy, tobacco-alcohol amblyopia, vitamin B<sub>12</sub> and folate deficiency, drug toxicity (e.g., chloramphenicol, ethambutol, chlorpropamide, ethchlorvynol [Placidyl]), heavy metal or methanol poisoning, hereditary optic atrophy, and infiltrative disorders (carcinomatous, lymphoreticular, or granulomatous—sarcoidosis, syphilis, tuberculosis). Less common causes include a compressive lesion (although possible; see Bilateral Central Scotomas from Meningioma, below), bilateral optic neuritis, and a retinal cone dystrophy (see Cone Dystrophy, below).

A detailed medical, social, drug, diet, work, and family history is key to diagnosis in these cases.

#### Additional History

The patient admitted that he had been an alcohol abuser for the past 25 years. For several months before the onset of visual loss he had been imbibing heavily and his diet had consisted mainly of carbohydrates. He had also been a one-pack-per-day cigarette smoker for 30 years.

#### Clinical Diagnosis: Nutritional Optic Neuropathy (Tobacco-Alcohol Amblyopia)

The cause of tobacco-alcohol amblyopia remains controversial. Whether it is the result of a toxic effect of alcohol or tobacco or both or due to an associated vitamin deficiency is unknown. Since most affected patients drink alcohol, smoke cigarettes, and have a substandard diet, it is difficult to separate the various potential causative factors. In patients who are heavy tobacco users, cyanide toxicity has been postulated as the mechanism.

Visual loss in this disorder varies from mild to severe. It is always bilateral, although involvement of the two eyes may be asymmetric. There is selective involvement of the papillomacular bundle, and thus a central or cecentral scotoma is generally present but the peripheral field is normal. Visual acuity is often decreased to 20/200.

At the time of presentation the optic disks generally appear normal. Splinter hemorrhages and tortuosity of small retinal vessels in the posterior pole may be present. Later, optic disk pallor may develop.

If the treatment regimen outlined below is followed, the chances of visual recovery over a period of several months are good. However, if alcohol and tobacco use and poor nutrition continue, the loss may be permanent.

# Mount Holyoke College

**A Memory Book:**  
1837-1987

Anne Carey Edmonds



**Designer**  
Catherine Waters

**Cover Designer**  
Catherine Waters

**Manuscript Editors**  
Lu Jaeckle Stone and  
Anne Carey Edwards

**Production Coordinator**  
Catherine Waters

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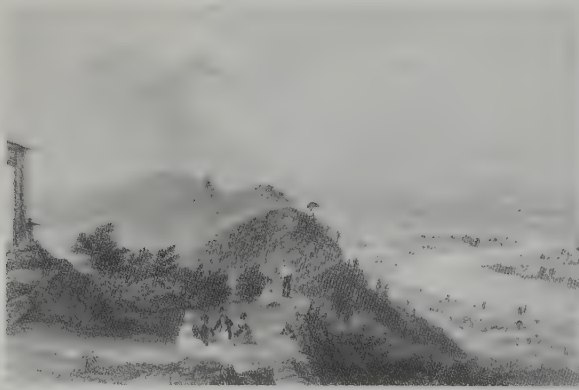
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## The Founding Years

### The Setting



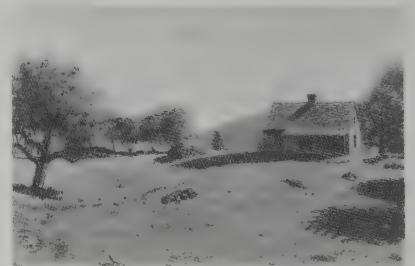
Mount Holyoke College, 1837-1987. The photograph shows the college building, which was the first of its kind in the United States. It was built in 1837 and is now a National Historic Landmark.

The rock-bound farms of the hill-towns of Massachusetts and the fertile bottom lands of the Connecticut River Valley were the genesis of Mary Lyon, the source of her strength and inspiration, and the place in which she set her enduring institution.

By the first quarter of the nineteenth century this section of the Connecticut Valley, with its distinctive osbrow and its unique east-west oriented Holyoke mountain range, was well known to visitors from here and abroad. They were attracted by travel books which included descriptions and views of the valley landscape. The best known of these pictures of America's romantic wilderness were William Bartlett Vedding's in his *American Scenery*, published in 1840.

Travelers who started on the tourist's road from Boston, including English, followed the stagecoach route which ran from Boston to New York by way of Springfield, Hartford, and New Haven. From New York they continued north up the Hudson River, through the Catskills to Niagara Falls, and back down the Connecticut River to Springfield. Along the way, accommodations were available at the numerous mountain resort hotels built during the nineteenth century on sites with dramatic views. During the 1830s and 1840s the railroad was laid along the stagecoach routes, easing the journey, and in December 1845 the completion of the Connecticut Valley Railroad made Springfield Massachusetts the crossroads of New England.

When Mary Lyon was at the Mount Holyoke College, she was the first of its kind in the United States. It was built in 1837 and is now a National Historic Landmark. The photograph shows the college building, which was the first of its kind in the United States. It was built in 1837 and is now a National Historic Landmark.



The Setting 9



Offset lithography in four colors by Meriden-Stinehour Press (2 colors, double impression image, 2 PMS) on 80# Mohawk Superfine cover, regular, white supplied by Carter Rice. Press varnish. Foil stamping Nakai, #88 by Lehman Brothers, Inc.

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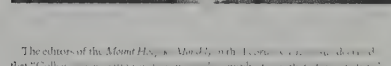
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Perfectly controlled typography. Overall a handsome design that sets it apart from other books in this category. Handsome cover as well. Interesting and open format. Ragged right type nice. Perfect type proportions, excellent proportion of type to il-

illustrations. As a memoir book, it is superbly designed, making use of many illustrations. Reproduction is excellent. Wise choice of paper. Nice treatment of foil on paperback cover. Nice use of colored ends.



The editors of the *Montgomery Monthly* are to be commended for showing that "Colored men are not averse to the study of literature." The first of the three, to be printed in the *Monthly*, is a review of the "Life of George Washington" by John C. Calhoun. The other two are the "Life of George Washington" by John C. Calhoun, and the "Life of George Washington" by John C. Calhoun. The first of the three, to be printed in the *Monthly*, is a review of the "Life of George Washington" by John C. Calhoun. The other two are the "Life of George Washington" by John C. Calhoun, and the "Life of George Washington" by John C. Calhoun.

Features of the 1975 arrival of new men dropped some of the work in required subjects and supported by a large increase in the number of courses in the catalogue and increased from 137 to 448 between 1975 and 1992, and to pursue and produce work, women could lead a life of research, laboratory work and field experience in the 1970s, 1980s, 1990s, 2000s, and a comprehensive

As a result, the degree of participation is low. A further example of the extreme lack of participation is that, in the preparatory phase, the required courses for the new curriculum are not taken by a sufficient number of students and, as a result, the degree of participation is low. In the preparatory phase, the required courses for the new curriculum are not taken by a sufficient number of students and, as a result, the degree of participation is low.

The MIT Press

*The History of  
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Heinrich Klotz

*Designer*  
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Services with Unvers  
Bold display

*Printing*  
Offset four color process  
with 11 PMS pages by  
Toppan Printing Com-  
pany. Separations sup-  
plied by Toppan

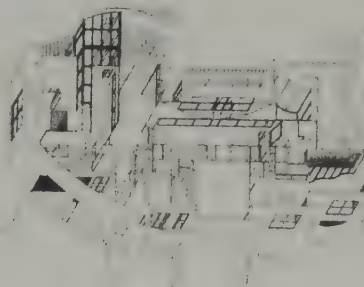
*Paper*  
70# MBS Matte supplied  
by Toppan Printing  
Company

243

Robert Stern

House in Westchester County, New York

1974-1976



244

Robert Stern

Lang House

Washington, Connecticut

1973-74



245

Robert Stern

Point West Place office building  
Framingham, Massachusetts

1983-84





moulding on the yellow plane of the facade (derived from Venturi's North Penn Visiting Nurses' Association building) advanced a new importance for historical motifs. This enlivening detail has since been copied in many different interpretations.

The commission for Point West Place (figure 245) — Stern's first for a large building — raised the question: To what extent would Stern comport himself as a historicist when designing a building to which the typology of the American country house was not applicable? What Stern did was to set up a large, smooth block with "modern" bands of windows and then throw into it a granite brooch quoted from Ledoux. Though the brooch is far too modest, Stern was clearly trying to show that, without great expense, a container-style building could be given a face.

SITE

#### ("Sculpture in the Environment")

Much more independent than Robert Stern's works, the works of the New York group SITE are guided by Venturi's concept of a building as a shed with a sign-bearing facade.

SITE was fortunate in receiving at once several commissions from the Best supermarket chain and in being allowed to apply a great variety of facades to the huge, box-like sheds of Best's stores. The first (by James Wines, the head of the group) was a rather innocuous brick facade that seemed to peel away like paper from the wall underneath (figure 246) in a manner reminiscent of Venturi's Dixwell Fire Station (figure 195).

SITE became famous through its next two projects, Best supermarkets in Houston and Sacramento. The Houston facade (figure 247) appears to be crumbling into a ruin. The fiction of decay is played off against the perfectly intact Best sign in a humorous counterattack against the neutral, meaningless, complacent suburban environment. The Sacramento store (figures 248–250) has an irregular wedge missing from one corner, as if the masonry had crumbled away.

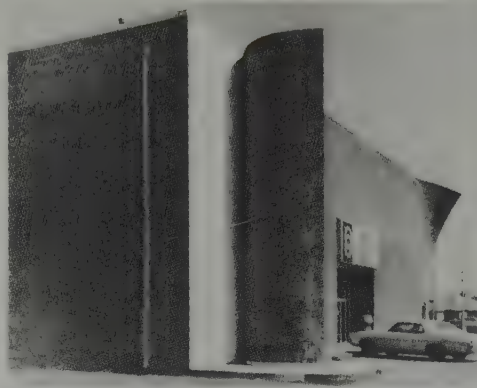
At first, the theme of SITE's "de-architecturization" was architecture itself. Earlier on, the group had developed some proposals in which surprising reinterpretations of the architectonic "substance" were attempted. In one of these, a brick building started to change at its socle into a different state of aggregation — it seemed to melt away into large bubbles and ripples. In another (figure 251), the wall of an elevator shaft seemed to dissolve and slide down, pushing large boulders into a courtyard. What was asserted here was the exact opposite of the customary ideas of architectural statics: Nothing is solid; nothing is secure; nothing is unchanging. The contents of these architectural fictions and of the Best facades were directed against the general expectation of being able to use perfection as a promotional image. SITE's

193

246

SITE

Peeling Project  
Best supermarket  
Richmond, Virginia  
1972



247

SITE

Indeterminate Facade Showroom  
Best supermarket  
Houston  
1974

**Binding**  
Smyth sewn casebound by Toppan Printing Company. Black foil. Dies supplied by Toppan. Endlinings Wood-free printed to match custom color by Toppan

**Jacket**  
Offset in four colors by Toppan on DiaPaque stock. Separations by Toppan

9 × 12 inches

460 pages

\$60.00 retail

11,000 copies

**Judges' Comments**  
Beautiful package with good reproduction. Appropriately playful design. MIT Press has the advantage . . . the subject matter is so interesting and provocative and allows for interesting and provocative design. Type treatment very open and clean, complements the illustrations. Perfect leading; space between columns good for reader. Captions very short, intriguing. Gambling with size of illustrations works. Layout has lots of movement despite basic grid. Comfortable to read and look at even though the book is large. Paper selection excellent. Selection of cloth and color excellent. Selection of offset stock for jacket wise choice. Endpapers complement binding and jacket.

**University of  
Massachusetts Press**

**V. S. Naipaul:  
A Materialist Reading**

**Selwyn R. Cudjoe**

*Designer*  
Susan Bishop

*Jacket Designer*  
Susan Bishop

*Manuscript Editor*  
Pamela Wilkinson

*Production Coordinator*  
Barbara Werden

*Composition*  
10 on 13 Times Roman  
Linotron by Keystone  
Typesetting with Times  
Roman Display

*Printing*  
Offset in one color by  
Thomson-Shore

*Paper*  
50# Glatfelter B-16 by  
Glatfelter supplied by  
Thomson-Shore

*Binding*  
Smyth sewn casebound  
by John Dekker & Sons.  
Roxite Holliston Red  
Line by John Dekker &  
Sons with General Roll  
Leaf Panel Blue GRL  
Lustrofoil Gold. Endlin-  
ings 80# Natural print-  
ed to match text paper



---

V. S. NAIPAUL

---

A Materialist Reading

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Selwyn R. Cudjoe



### Jacket

Offset three color by Gazette Printing Company on 80# S. D. Warren L.O.E.

6 × 9 inches

304 pages

\$32.50 retail

1,750 copies

### Judges' Comments

Text design lends authority to the subject. Attractive design on chapter openers. Ornaments on openers could have been screened. Good readability, clean type. Stamping is very clean. Coordination of jacket and binding is sharp.

## 5. At the "Rim of the World": The Postcolonial Society

In the great demoralization of the land he had kept up his appearance. That's backbone.

—Joseph Conrad, *Heart of Darkness*

In the discourse he pronounces on himself, the subject moves progressively away from the truth of his essence.

—Anka Lemaire, *Jacques Lacan*

### THE POLITICAL TEXT

The year in which the Cuban Revolution triumphed, 1959, marked a milestone in the development of Caribbean peoples, for the event awakened in them a social consciousness and resulted in a shift in the sensibilities of many writers and artists.<sup>1</sup> East Indians were no less affected than other Caribbean people. Thus, whereas Naipaul characterized the East Indian community in Trinidad as insular during the period from 1920 to 1960, he stressed in his writings from 1960 to 1980 the complete breakdown of that community and its assimilation into the larger society. Radical periodicals of this period reflect an increasing concern with local subject matter. Periodicals in Trinidad and Tobago such as *Tapia* (currently the *Trinidad and Tobago Review*) became valuable outlets for the creative energies of West Indian writers, and articles on calypso, folklore, Indian and East Indian culture, and related matters appeared regularly.

Yet, while all these creative activities were taking place at home, most of the important West Indian writers, including Naipaul, were maturing abroad, separated from the creative source of their people and unaffected by the national awareness and nation building that was taking place. As Edward Braithwaite has observed, their generation had fled the "limiting influences" of their society, and their sojourn abroad had increasingly cut them off from "the metaphorical and stylistic explosions" occurring on the island. Thus, while writers such as the Jamaican Roger Mais were "interpret[ing] the other world to which the majority belong for the rest of us to

### AT THE "RIM OF THE WORLD"

95

see and to understand,"<sup>2</sup> Naipaul was safely ensconced at Oxford University marching to a different drummer. Surrounded by ivied leisure and bourgeois comforts, Naipaul assumed most of the learned responses that his British education had taught him. The longer he stayed in London, the more he became alienated from the sources that had nourished his earlier work. The farther removed he became from his native culture, the more he assumed the values of the Western imperialist world and its rationalist method of apprehending social reality. More important, the conflict that marked the first period of his work gave way to a neurotic indulgence and lack of identification with the national struggles of Third World peoples.

Naipaul's return to Trinidad in 1960 was important in his development as a writer. Interviewed by Marchi Myer on the BBC program "World of Books" on October 28, 1961, Naipaul observed that when he returned, "the people of various races [were] getting together, particularly at higher levels [and] . . . a new middle class [was] emerging." At the end of this interview, Naipaul made the following observation:

I'd really like to write about this new middle class . . . because . . . it is a middle class with such a strange background, in that it is so racially mixed and its influences are so diverse, and then all living together in this former colonial society. Another aspect of that society which I'd like to do—do more seriously than I've done so far—is the political side. Because in a place like Trinidad—immigrant society, various peoples—there hasn't been, and this couldn't really be, any national struggle as there was in India, or even in certain parts of Africa. And the new politician who emerges from this is very interesting, and to me is very often a tragic figure.

Naipaul realized that because Trinidad was not undergoing a physical struggle for independence a unique political culture had emerged. It was this new subject on which Naipaul increasingly focused his attention. Political questions became uppermost in his literary examination, informed by the values of the Western world.

Naipaul's emphasis cannot be attributed solely to the political activities taking place in Trinidad. It also represented his attempt to answer the nagging question of what it means to be a colonial subject. Earlier in his career, Naipaul had confronted this question from a metaphysical and historical perspective. Now the emphasis had shifted to the political.

Naipaul's examination of postcolonial societies began with the long story "A Flag on the Island" (1965), although "A Christmas Story" (1962) anticipated this political interest. Unlike his work on the colonial epoch, which was concerned primarily with the relationship between the colonial subject and his society, the fiction of the postcolonial period focused more centrally on the manner in which the postcolonial subject responded to his

Northeastern  
University Press

*Berryman's  
Understanding*

Harry Thomas

Designer  
Daniel Earl Thaxton

Jacket Designer  
Daniel Earl Thaxton

Manuscript Editor  
Deborah Kops

Production Coordinator  
Ann Twombly

Composition  
10 on 13 Fairfield Medi-  
um Linotron 202 by  
Composing Room of  
Michigan with Fairfield  
display

Printing  
Offset, one color by  
Hamilton Printing Com-  
pany

Paper  
55# S. D. Warren Seba-  
go Antique supplied by  
Hamilton Printing Com-  
pany

Binding  
Smyth sewn casebound  
by Hamilton Printing  
Company. GSB Silver-  
Black and Holliston  
Payko Black with Lustr-  
foil Dark Red Pigment.  
Dies by Hamilton Print-  
ing Company. Endlin-  
ings 80# text endleaves,  
Strathmore Americana,  
Williamsburg Blue

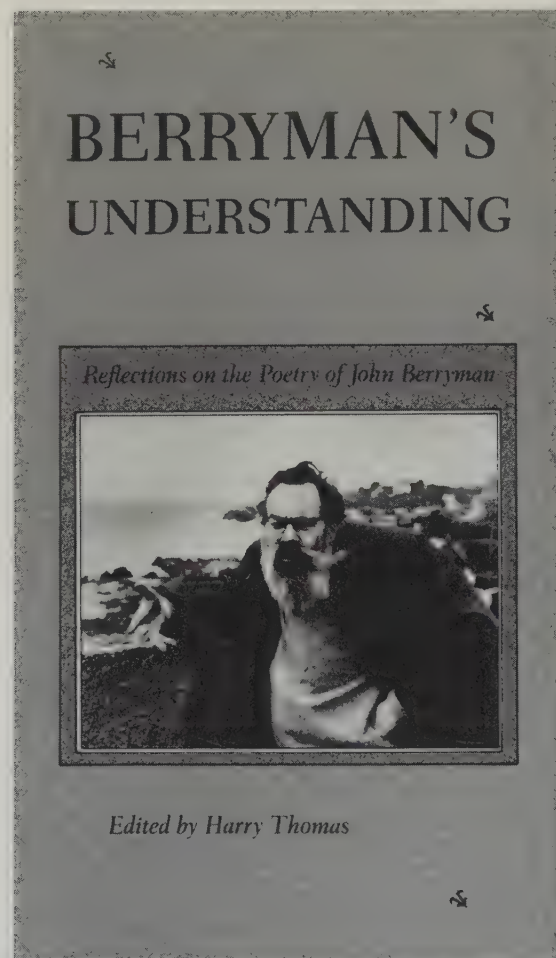
Jacket  
Offset in three colors by  
John P. Pow Company  
on 80# coated stock

5 1/4 × 9 1/4 inches

288 pages

\$30.00 retail

1,200 copies



6 HARVARD ADVOCATE

"La Belle Dame Sans Merci," I'm thinking of that; and I'm thinking of Hopkins—any one of the sonnets. So I don't buy this business about the eighteenth century being impersonal, either. Now Johnson's best poem in my opinion is about a factor in his household—I forget the name of it—and it's a beautiful poem, and it's extremely personal.

INTERVIEWER: What is the relationship between *77 Dream Songs* and *His Toy, His Dream, His Rest*?

Well, *77 Dream Songs* is just the first three books.

INTERVIEWER: Do you see a gap between the two volumes?

No, I don't see a gap; it's a continuous relationship. Except, there's this: at the end of the first volume, *77 Dream Songs*, Henry goes into orbit. He was "making ready to move on." Well, I was already well ahead of him.

INTERVIEWER: I noticed that Henry's state of death, Book IV, corresponded to the epic convention of placing a descent into the underworld in the center of the narrative; was there any consideration of that in structuring the poem?

I don't think so. *Opus Posthumous* is just a recovery from the end of Book Three in the first volume of *Dream Songs*. The placement of the poems in *The Dream Songs* is purely personal.

INTERVIEWER: Is there any ulterior structure to *The Dream Songs*?

Ah—you mean, somebody can get to be an associate professor or an assistant professor by finding it out? Mr. Plotz, there is none. *Il n'y en a pas!* There's not a trace of it. Some of the *Songs* are in alphabetical order; but, mostly, they just belong to areas of hope and fear that Henry is going through at a given time. That's how I worked them out.

INTERVIEWER: In the last volume you said the poem's ultimate structure is according to Henry's nature.



If we were to survive this period, however, we would have to take precautions. He must quit the encyclopedia company and take a week's vacation from the ordeal, and from the city heat, at my aunt's summer cottage on Long Island. These suggestions he was only too happy to accept. Seeing how shaken I had been by his impulse to vault over the railing, he also promised never again to threaten suicide.

It was during this terrible night that, for the first time, I began to see the seriousness of John's psychological instability. If I had not done so before, it was not his fault. He had told me about his breakdown after he returned from England, he had told me about his "craziness" in Detroit, he had even told me he'd had an hallucination one day at Harvard. He had told me his history and I had only half listened, believing that with love and care and a reasonably orderly life he would be well. Now I saw that no amount of love and care could protect him from external circumstances, and that these could bring him to the edge of madness. What had been the cause of the symptom of fainting was still there, and could at any time manifest itself in another form.

Before our marriage, I had worried about our relationship being threatened by his "unspeakably powerful possessive adoring mother." After the night on the esplanade I became aware of the presence of a tall mute shadowy figure whose features I could not make out, a figure whose power over John was as strong as his mother's. It was the specter of John Allyn Smith.



## For John Berryman

ROBERT LOWELL

I sit looking out a window at 3:30 this February afternoon. I see a pasture, green out of season and sunlit; in an hour more or less, it will be black. John Berryman walks brightly out of my memory. We met at Princeton through Caroline Gordon, in 1944, the wane of the war. The moment was troubled; my wife, Jean Stafford, and I were introduced to the Berrymans for youth and diversion. I remember expected, probably false, images, the hospital-white tablecloth, the clear martinis, the green antiquing of an Ivy League college faculty club. What college? Not Princeton, but the less spruce Cambridge, England. John carried with him in his speech rhythms and dress. He had a casual intensity, the almost intimate mumble of a don. For life, he was to be a student, scholar, and teacher. I think he was almost *the* student-friend I've had, the one who was the student in essence. An indignant spirit was born in him; his life was a cruel fight to set it free. Is the word for him courage or generosity or loyalty? He had these. And he was always a performer, a prima donna; at first to those he scorned, later to everyone, except perhaps students, his family, and Saul Bellow.

From the first, John was humorous, learned, thrustingly vehement in liking . . . more adolescent than boyish. He and I preferred critics who were writers to critics who were not writers. We hated literary discussions animated by jealousy and pushed by caution. John's own criticism, mostly spoken, had a poetry. Hyper-enthusiasms made him a hot friend, and could also make him wearing to friends—one of his dearest, Delmore Schwartz, used to say no one had John's loyalty, but

Robert Lowell, "For John Berryman," *New York Review of Books* 18 (April 6, 1972): 3-4.

## AN INTERVIEW WITH JOHN BERRYMAN 7

Now, that's right.

INTERVIEWER: So, in fact, the book has no plot?

Those are fighting words. It has a plot. Its plot is the personality of Henry as he moves on in the world. Henry gains ten years. At one time his age is given as forty-one, "Free, black, and forty-one," and at a later point he's fifty-one. So the poem spans a large area, you see that.

INTERVIEWER: You admire Stephen Crane, we know, and many of his characters are named "Henry"; is this the origin of the name?

Oh, no—that's all just accident and junk. I'll tell you how the name Henry came into being. One time my second wife and I were walking down an avenue in Minneapolis and we decided on the worst names that you could think of for men and women. We decided on Mabel for women, and Henry for men. So from then on, in the most cozy and adorable way, she was Mabel and I was Henry; and that's how Henry came into being.

INTERVIEWER: What is the relationship between you and Henry?

I think I'll leave that one to the critics. Henry does resemble me, and I resemble Henry; but on the other hand I am not Henry. You know, I pay income tax; Henry pays no income tax. And bats come over and they stall in my hair—and fuck them, I'm not Henry; Henry doesn't have any bats.

INTERVIEWER: Would you talk about Henry in terms of heroism, as the hero of a poem?

Well, he's very brave, Henry, in that he keeps on living after other people have dropped dead. But he's a hopeless coward with regard to his actual death. That never comes out in the poem, but he is afraid of death. I tried to make it clear in the epigraphs from Sir Francis Chichester and Gordon.

## Judges' Comments

Trim size unusual, nice feel, definitely good flow. Nice stock, pleasing to read. Design is very appropriate to the text. Great format, traditional design. Good selection of materials.







**Addison-Wesley  
Publishing Company,  
Inc.**

***The Home Planet***

**Kevin W. Kelley**

*Designer*  
Douglass Scott  
Jeanne Lee  
Matthew Bartholomew  
/WGBH Design

*Jacket Designer*  
Douglass Scott/WGBH  
Design

*Photographer*  
NASA and Fotokhronika  
TASS

*Manuscript Editor*  
William Patrick

*Production Coordinator*  
Lori Foley

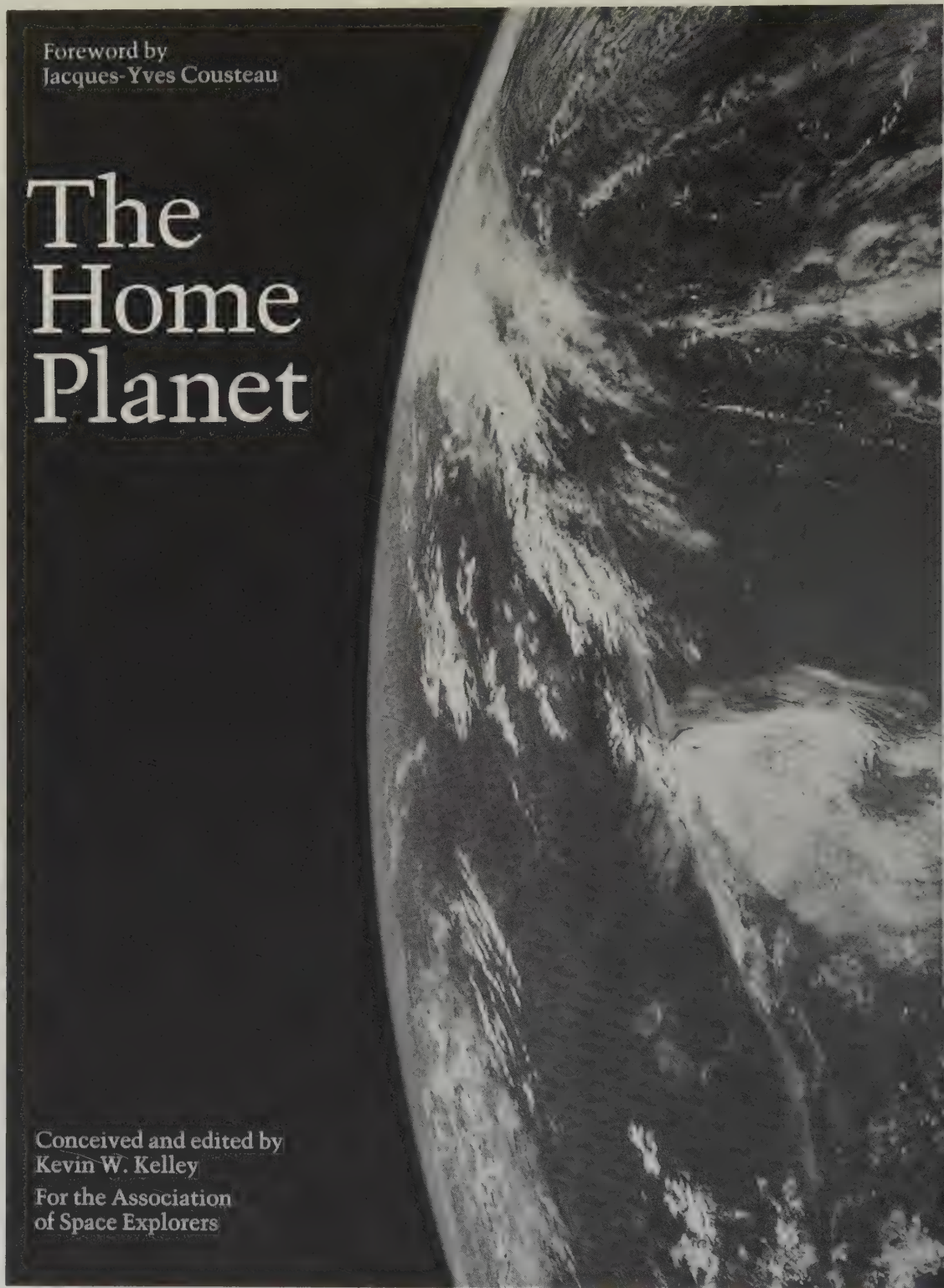
*Composition*  
11 on 15 Trump Mediaeval Linotron by M. J. Walsh/WGBH Design and Spectrum Composition Services with Trump Mediaeval display

*Printing*  
Sheetfed offset in four colors by Arti Grafiche Amilcare Pizzi. Separations by Arti Grafiche Amilcare Pizzi

*Paper*  
150 gsm (100#) Gardagloss, acid-free supplied by Cartiere del Garda

*Binding*  
Smyth sewn by Arti Grafiche Amilcare Pizzi. Alpina, black (manufacturer Seveso) with Matt gray foil. Endlinings Nettuno black

*Jacket*  
Sheetfed offset in four colors by Arti Grafiche Amilcare Pizzi on Gardagloss supplied by Cartiere del Garda. Separations by Arti Grafiche Amilcare Pizzi





## Outward

Outward is a book of poetry and photographs. It is a collection of poems by various authors, including some by the photographer himself. The book is designed to be read in a spread, with text on the left and photographs on the right. The photographs are of various sizes and are placed in a way that creates a sense of movement and space. The book is published by the University of California Press.

University of California Press



Outward

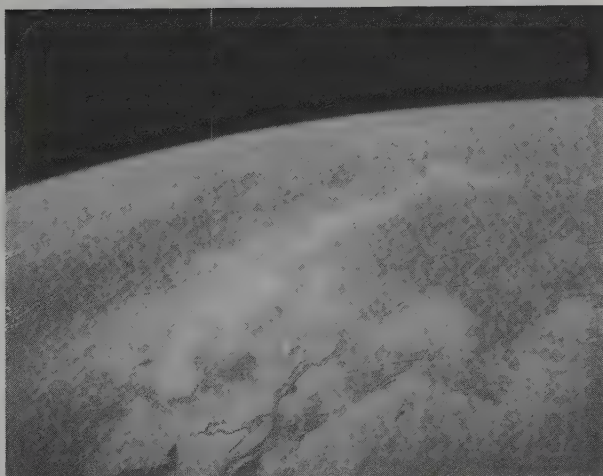


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10 × 14 inches

256 pages

\$36.95 retail

210,000 copies

### Designer's Comments

The intent of the design was to present both text and photographs so that neither would dominate. A grid was used to organize text, captions, and photographs but was not rigidly followed. The book was designed in spreads, not single pages. The many sizes of photographs and the placement of text help simulate the feeling of moving through space. The use of black pages accentuates the photographs, adds to the feeling of being in space, and creates a more dramatic trip through the book. It was necessary to have enough blank space on the pages to allow for different languages in the many editions published around the world. The typography is flush left, ragged right and is set in a narrow column to promote easy reading.

### Judges' Comments

The designer was faced with a tough problem to solve. Successful solution for the most part. Flows very nicely. Design serves the material and the variety of the layout is good. Spread approach works well. Typographic sections are treated a little differently. Spaciousness very attractive. High quality reproduction of art. Beautiful printing.

## The Houghton Library

*Howells as Anti-  
Novelist*

## John Updike

*Designer*

Greer Allen

*Cover Designer*

Greer Allen

*Composition*

10 on 14 Bell Monotype  
by Michael and Winifred  
Bixler with Bell display

*Printing*

Letterpress in one color  
by Michael and Winifred  
Bixler

*Paper*

Monadnock Text Natu-  
ral Laid, basis 70 from  
Monadnock Mills

*Binding*

Sewn with glued cover  
and wrapper by Mueller  
Trade Bindery

*Pre-Printed Wrapper*

Letterpress in two colors  
by Michael and Winifred  
Bixler on Gray Canson  
Ingres Text from Talas

5 × 8 3/16 inches

48 inches

Not for sale

150 copies

## HOWELLS

iation scene the day after Bartley, in the wake of a bitter marital quarrel, was brought home dead drunk, many small motions of the husband's mind, as it oscillates between apology and advantage-seeking, are registered. Albeit repentant, "he was not without a self-righteous sense of having given her a useful and necessary lesson." She is more repentant than he, and bursts into tears: "The sight unmanned Bartley; he hated to see any one cry, even his wife, to whose tears he was accustomed." In promising it will never happen again, "he felt the glow of virtuous performance." Her extreme innocence about alcohol and its effects gives him more leeway than he had expected; he explains to her that "If I'd had the habit of drinking, I shouldn't have been affected by it. . . . I took what wouldn't have touched a man that was in the habit of it." Marcia eagerly pounces on this self-justification, and gazes upon him as the "one habitually sober man in a Boston full of inebriates." She resumes her sewing "with shining eyes," and "Bartley remained in his place on the sofa, feeling, and perhaps looking, rather sheepish. He had made a clean breast of it, and the confession had redounded only too much to his credit. To do him justice, he had not intended to bring the affair to quite such a triumphant conclusion; and perhaps something better than his sense of humor was also touched when he found himself not only exonerated but transformed into an exemplar of abstinence."



Mark Twain, reading this novel as it was serialized, jubilantly wrote Howells, "You didn't intend Bartley for me, but he *is* me, just the same." Years later Howells told Brander Matthews that he had drawn Bartley, "the false scoundrel," from himself. Certainly this flawed man and his flawed marriage are depicted with a realism rare and perhaps unprecedented, at least in American fiction. This particular scene is ironically refracted within the idealism of Ben Halleck, one of Howells' hypermoralistic Bostonians, who finds the Hubbard's reconciliation after "such beastliness" incredible, and has to be told of the married couple, "They can't live together in enmity, and they must live together. I dare say the offense had merely worn itself out between them."

When Bartley at last deserts Marcia, he becomes, by the light of her lonely vigil and proud agony, a villain; and the desperate trip to Indiana that Marcia and her father and child and Halleck and his sister undertake to forestall Bartley's divorce proceedings is thrilling like little else in Howells. The reader's pulse races as the party descends by train from the chill of Boston in early April into the softer, warmer Midwest from which Howells had sprung:

*It is a beautiful land, and it had, even to their loath eyes, a charm that touched their hearts. . . . They had now left the river-hills and the rolling country beyond, and had entered the great plain which stretches from the Ohio to the Missis-*

*Designer's Comments*

Certain turn-of-the-century books by William Dean Howells suggested the laid paper, the margins, the open leading and running heads sandwiched between rules. The wrapper – hand-shaped for each book by the designer – is subdued to an almost tantalizing illegibility to further evoke that distant age.

*Judges' Comments*

Classic letterpress – we don't see this too often today. Charming, inviting and appropriate binding. Nice subtlety.

**New York Graphic  
Society Books/Little,  
Brown and Company**

***Medieval Women  
Address Book***

**Sally Fox**

*Designer*  
Martine Sheon

*Jacket Designer*  
Martine Sheon

*Illustrator*  
Initial Caps by  
Theodore Clausen

*Manuscript Editor*  
Betty Childs

*Production Coordinator*  
Amanda Wicks  
Freyman

*Composition*  
Galliard photocomposi-  
tion by Hamilton with  
Galliard display





**Printing**  
 Sheetfed offset in four  
 colors by Mondadori.  
 Separations by Mondadori

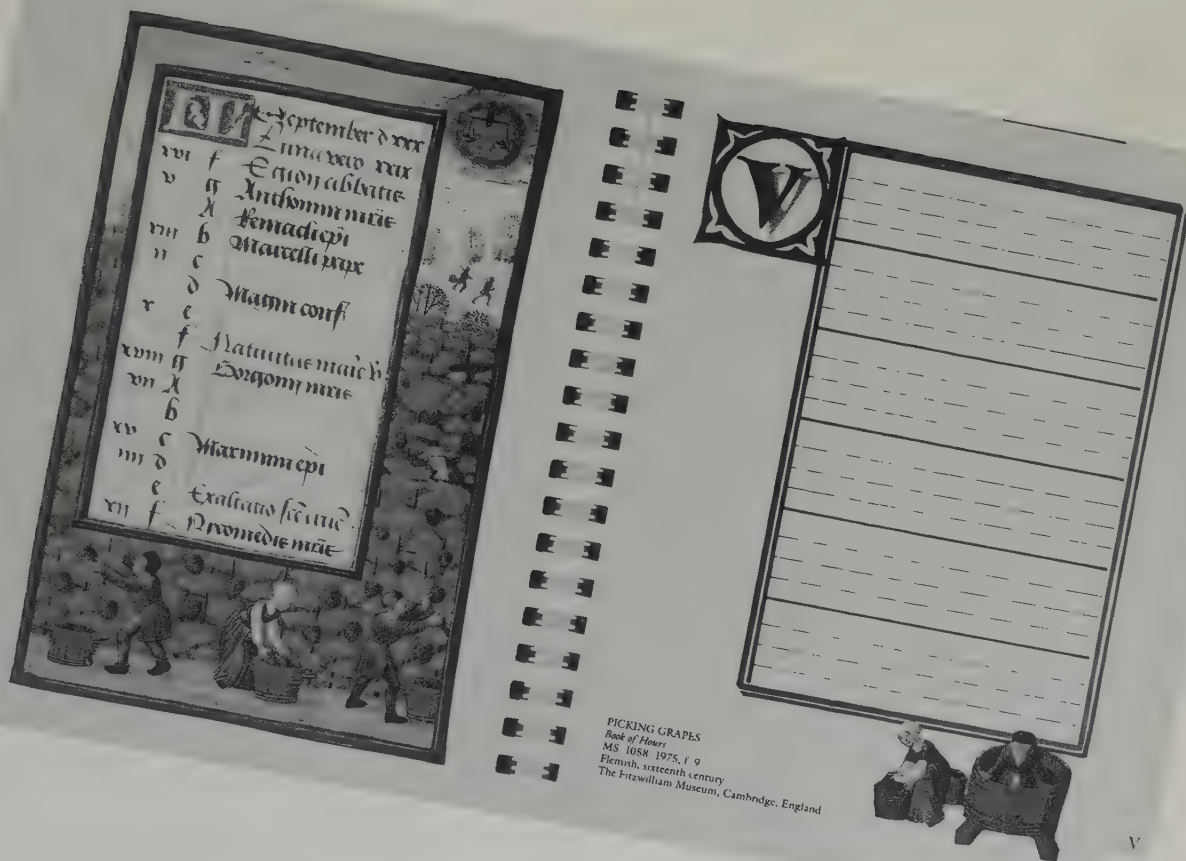
**Paper**  
 R400 Stain Demi-Matte  
 87# supplied by Mondadori

**Binding**  
 Paper over .08 boards  
 concealed white wire-O  
 by Mondadori. Cloth  
 spine 101/806 red with  
 gold foil. Dies by Mondadori

**Jacket**  
 Sheetfed offset in four  
 color and two PMS by  
 Mondadori on 95# gloss  
 coated stock supplied by  
 Mondadori

5 5/8 x 6 7/8 inches  
 140 pages  
 \$14.95 retail  
 65,000 copies

**Judges' Comments**  
 Charming. Color is superb. Should be in category by itself.



**Houghton Mifflin  
Company**

*A Small Farm in Maine*

**Terry Silber**

*Designer*  
Robert Overholtzer

*Jacket Designer*  
Duffy Design Group

*Illustrator*  
Charles Spencer Ander-  
son/Glenna Lang

*Manuscript Editor*  
Liz Duvall

*Production Coordinator*  
Al Bachand

*Composition*  
9 1/2 on 12 Trump  
Medieval Linotron 202  
by NK Graphics

*Printing*  
Web offset one color by  
Fairfield Graphics

*Paper*  
55# Arcata Web Cream  
White supplied by Fair-  
field Graphics

*Binding*  
Burst bound by Fairfield  
Graphics. Kennett Black  
spine with Rainbow An-  
tique Oatmeal Ends.  
General Roll Leaf Gold  
Foil. Black head and  
foot bands. Dies by Mer-  
it. Endlinings Rainbow  
Antique, Sand

*Jacket*  
Sheetfed offset in four  
colors by Plymouth Col-  
or, Inc. on 65# Rainbow  
Antique Oatmeal from  
Ecological Fibers

5 1/2 x 8 1/4 inches

224 pages

\$17.95 retail

6,000 copies

*Judges' Comments*  
Simplistic design. Makes  
as much use of limited il-  
lustrations as possible.  
Paper is adequate for  
this type of book. End-  
papers complement  
jacket and binding. Se-  
lection of jacket paper  
excellent. Love the sub-  
tlety of chapter titles, but  
text paper is a little  
heavy. Needs more lead-  
ing.

# A SMALL FARM IN MAINE



TERRY SILBER

Illustrations by Glenna Lang

*A Richard Todd Book*

HOUGHTON MIFFLIN COMPANY / BOSTON

1988





### TO · AN ENCYCLOPEDIA OF THE WORLD

IT IS CURIOUS to me that we have come to define our lives here as completely agricultural. We could have developed a relationship with this place that would have allowed us to live here and work elsewhere. Mark might have pursued his work in anthropology or in teaching. I considered and refused an offer to continue my career in publishing. We could have gone on using our Maine farmhouse as a retreat and devoted ourselves to enjoying its natural environment. If we had never seeded or planted one thing in our lifetime, this land would have done quite well with its own biological agenda. Our interest in plants and animals could have been directed to learning about the thousands of species that are indigenous to this homestead.

Obviously, I cannot answer all the whys and what-ifs, but I strongly suspect that our choices have been heavily influenced by the history of this place. We bought a house and a piece of land, but we inherited a rich agrarian past.

Years before we came, the original forests on the property were cut over repeatedly. It is rare to find a tree much more than forty years old on our woodland, except for the plantation set out in the late twenties. The only other trees of any scale are the ones that were left along the stone walls and the great old maples that shade and ornament the lawn around the farmhouse. When we came here, the fields, once used for raising crops and cattle, were beginning to disappear again into young forests, and without our interference they would just be further along in their cycle.

It's fascinating to watch the pattern of growth in a field that isn't mowed for several seasons. All over our homestead, the process follows a predictable cycle. First the grasses are invaded by other weedy growth and brambles. Then sumac and poplars start to grow, followed by alders and willows if the land is wet. Next come the small pines, the birches, some maples, and then ash. We once cleared an old field behind the house, but then didn't have the time or money to remove the stumps and mow the piece. In only five years the woody growth was more than ten feet tall, and we had to cut and burn all over again before we could have someone bulldoze to prepare the area for pasture.

Although the barns on this farm had been allowed to deteriorate and collapse, we were able to salvage a number of old tools out of them, including hoes, shovels, rakes, hand cultivators, seeders, sickles, scythes, wooden hay rakes, and a horse-drawn double-bladed plow. Only a short distance from the house, abandoned apple trees struggled through hundreds of suckering branches to produce edible fruit. Unattended brambles bore berries, and asparagus beds that were quite conceivably over a hundred years old sprouted faithfully every spring. But our most abundant inheritance of plant life from this land's previous owners was its flowering shrubs, perennials, and herbs.

As I noted early in this book, our introduction to agriculture really began with an abandoned flower garden tucked into the corner of the south lawn. The garden included achillea, veronica, tansy, vinca, forsythia, dianthus, columbine, and roses. This assortment is an interesting mix of forms, colors, flowering shapes,

**Houghton Mifflin  
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***Fatal Fascination***

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McArdle**

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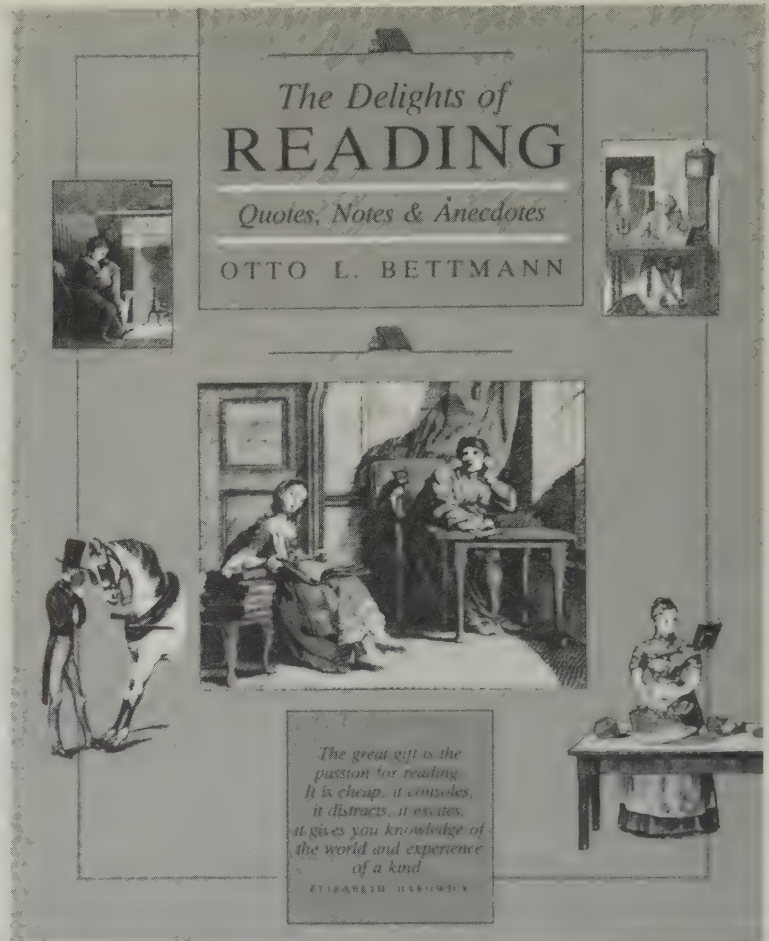
160 pages

\$14.95 retail

11,000 copies

***Judges' Comments***

Unanimous choice. An  
appropriately eclectic  
design. A nice even  
printing job. Not meant  
to be read in one sitting.  
Ornaments in folios and  
text, boldface caps, vari-  
ation in weight of rules  
make the page seem to  
dance. Jacket has same  
sense of playfulness and  
movement as the text.  
Refreshing design, great  
type treatment through-  
out. Illustration repro-  
duction superb. Paper  
works with this book.  
Wise choice to print  
sheetfed. Wise choice of  
cloth and color. Could  
have used colored ends.





## Publishers and Authors: A Friendly Jig of War

In terms of goodwill and frequency of true friendship, authors and publishers are natural. As a general rule, authors are ever ready to give, and publishers are ever ready to accept. But publishers are impossible to square at times, and inevitably. *Joseph Rowan*

The worst of situations is a bad deal to those who view it as a deal, but not all other and some of the best of them are good, and if there is one more, become visible. The republic, in a time of the most serious and universal of all republics, even in our own. *Washington Irving*

Printers are not a kind of printers which, speaking to authors, even after the death of the author, and which may occur in the world. *Robert H. Johnson*

Printers are not a kind of printers which, speaking to authors, even after the death of the author, and which may occur in the world. *Joseph Rowan*

In the meantime, that the publishers of our country are ever ready to accept, and ever support, books of authors, is a fact. *Robert H. Johnson*

We are not a kind of printers which, speaking to authors, even after the death of the author, and which may occur in the world. *Joseph Rowan*



The publishers of our country are ever ready to accept, and ever support, books of authors, is a fact. *Robert H. Johnson*

**Yankee Books**

***On The Water***

**Douglas Alvord**

*Designer*  
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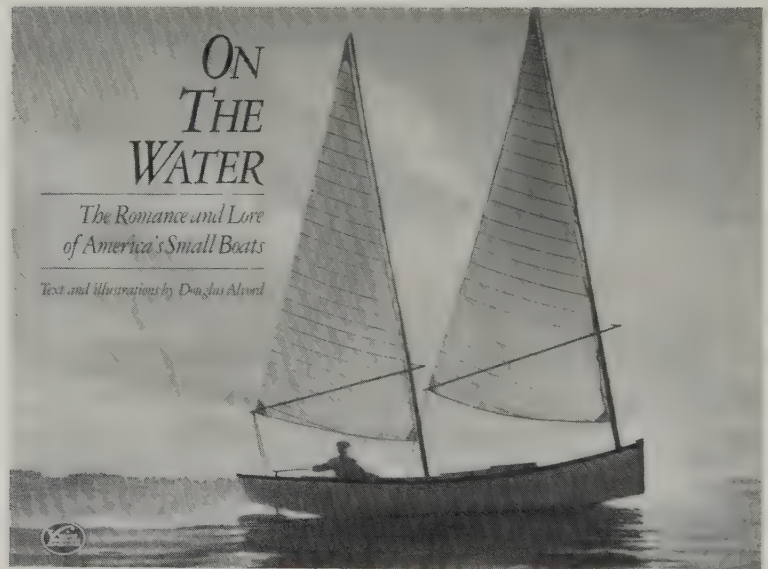
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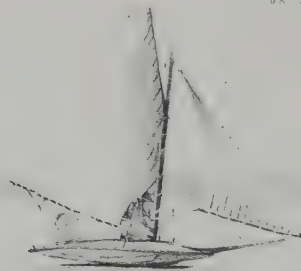
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Company. Endlinings  
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logical Fibers



ON THE WATER SPORT AND THE MARSHMEN

ON THE WATER



tricky tidal currents. Consequently, a substantial guide trade developed here. Although its heyday was around 1890, guide service is still available today.

***The Great South Bay Duck Boat***

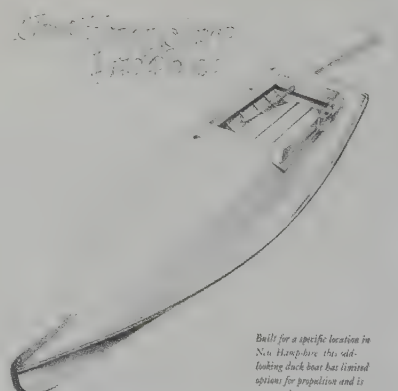
Great South Bay on Long Island is an exposed expanse of shallow, often choppy water.

A suitable duck boat for this area had to do more than sneak up on ducks—it had to be able to maneuver well in the shallow water and strong winds of the bay. Being close to New York City, Great South Bay supported a substantial market-gunning business, and as winter was the favored season, any boat here would have to be capable of handling patches of ice at times. Captain Wilbur Corwin designed a

duckboat that was similar to the Barregat but had neatly rounded ends and two runners set about 16 inches apart on the bottom for ice sailing. It was a very buoyant boat, quite capable in foul weather, and it too found itself being raced.

***The New Hampshire Duck Boat***

In the marshes of New Hampshire along the Merrimack River, there exists a duck boat that no one would ever try to adapt to any other purpose. It looks like one half of a very long, kayak. It has a narrow V shape and is 17 feet long and barely 4 feet wide at the extreme stern. The cockpit is only in the after third of the boat; the rest is all "inout" to ride over the choppy waves of the marshes. Inside the prow is a lead weight to keep the bow down in heavy weather. Fastened to a pulley, the weight can be pulled back to the cockpit for better balance on calm days. Rowing, sculling, and a very small outboard motor are the only propulsion options; sailing is out of the question. This is a very successful design for one man and a dog, and though its origins are obscure, it is still occasionally seen in the area.



Built for a specific location in New Hampshire, this old-looking duck boat has limited options for propulsion and is restricted to certain waterways.



### *Jacket*

Sheetfed offset in four colors by New England Book Components on 100# S. D. Warren L.O.E. Separations by Champlain Color

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160 pages

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### *Judges' Comments*

Good choice of PMS color, goes extremely well with choice of stock. Well designed and printed. Ragged rights work well in double columns; make page breaks look less threatening. Running heads light, per-

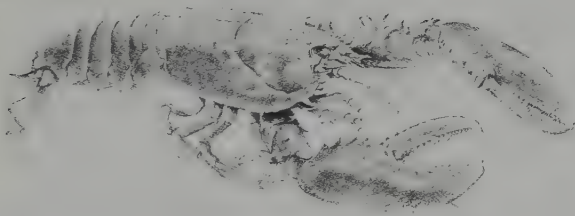
fectly letterspaced. Line weight of illustrations and type in perfect harmony. Color of paper perfect. Nothing heavy or clumsy anywhere.

Dark brown ink gives more warmth to book. Color selection of paper complements illustrations. Sepia color works hand in hand with illustrations. Typeface and size of leading as well as ragged right design are proper. Printing is excellent. Selection of binding material good, but for price of book, full cloth would have been preferred. Binding tight.

ON THE WATER THE LOBSTERMAN AND THE BOATBUILDER

CHAPTER FOUR

## THE LOBSTERMAN AND THE BOATBUILDER



It's a warm summer morning at half tide in a shallow bay Down East. A young boy wades out among the rocks, poking among them with a short gaff hook. Soon he comes up with a lobster, which he tosses into a basket onshore, along with the twenty or thirty others he's already gathered. The lad is none too fond of the work, but his father won't do it, considering it beneath a serious fisherman's dignity. And while the catch is worth barely a penny a pound, it does boost the family income somewhat.

That plentiful cove is still there, but the lad and, later, his grandsons are long gone, as are the abundant crustaceans so easily gathered in the late eighteenth century. Like its companion delicacy the oyster, the critter once considered poor man's food has become anything but plentiful and cheap. The development of lobstering as an industry,

however, has made it a way of life for New Englanders for more than a century. As the cosmopolitan taste for lobster expanded, so did the development of the boats that were needed to catch them — much to the joy, one supposes, of the young boys whose morning chores became men's work.

For a while lobsters were fished using wire baskets with bait suspended from the handles. These were lowered over the side of a skiff or rowboat in areas where the fishermen could see or sense the bottom. Eventually, the deep-water trap known today was developed, and the fishing began in earnest. Over a period of time, a wide variety of coastal watercraft was produced, progressing from small skiffs to modern high-powered 50- and 60-footers. While some of the boats were designed just for lobstering, many served a wider spectrum of



The earliest type of lobster trap, which was used in shallow waters.

**The MIT Press**

***The Railroad in American Art***

**Susan Danly and  
Leo Marx**

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Susan Danly

with a Russell photograph taken just a few years ear-  
lier, in which the site appears as a barren, rocky out-  
cropping, with few picturesque trees or verdant  
slopes (figure 28).

Bierstadt was not the only painter who counted  
railroad magnates among his important patrons.  
Thomas Moran sold several watercolors to Jay Cooke,  
the owner of the Northern Pacific Railroad. One of  
his most ambitious paintings, *The Mountain of the  
Holy Cross* of 1875, was purchased by Dr. William  
A. Bell of the Denver and Rio Grande Railroad.  
Bell, an amateur photographer and explorer, had  
served as member of the Kansas Pacific Survey of  
1868, as had Alexander Gardner.<sup>11</sup> Presumably he  
viewed Moran's work as validating the morality of  
westward expansion, especially since it aggrandized  
the landscapes along the train's route. Capitalists  
like Huntington and Bell sponsored such images be-  
cause they merged the aesthetics of tourism with the  
ideology of economic expansionism.

While railroads were constructed for commercial  
purposes, they soon came to rely on tourism for an  
important source of revenue. Railroad patronage of  
photographers and painters helped advertise the aes-  
thetic pleasures of travel, and the reproduction of  
their work in the popular journals of the period  
brought images of the grandiose scenery of the West

28  
Andrew Joseph Russell, *Snow Sheds of the  
Colorado and Smelter Lake*, 1869. Albumen  
print photograph, 8 1/2 x 11 1/2 inches. Yale  
University, Beinecke Rare Book and Man-  
uscript Library.



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ture was resting on sand, or worse. It was, she charged, designed to enforce standards that had no basis in nature or aesthetics but reflected the ignorant, self-interested caprices of fanciers who wished to boost the prestige of their own stock. Not even the accepted breed categories survived her scrutiny. She used strong language to emphasize the seriousness of the situation. To outsiders, she charged, "the present judging system appears ridiculous and contemptible."<sup>2</sup>

She based her criticism, in part, on obvious defects of animals with classy pedigrees: they were physically unsound, they had sparse coats and ugly expressions, and they were excessively timid, sluggish, and idiotic. These faults had only to be pointed out to be acknowledged. Any breeder with even a smattering of Darwin would have agreed that art should follow nature in preferring the strong and beautiful to the weak and grotesque. But this was only the beginning of Lytton's complaint. Much of what displeased her about Edwardian toy spaniels—square jaws, black and tan coats, and relatively stocky physiques—seemed rather neutral on that stern scale. Such characteristics revealed what Lytton considered the most unforgivable flaw of the toy spaniels of her day: that they had diverged from their historical prototypes. Although their ancestors could be certified for many generations, they did not, in her opinion, resemble the dogs that had established their ostensible breed. As a result, she insisted, their pedigrees were fundamentally fraudulent, however long and well documented.<sup>3</sup>

There was no question that the toy spaniel had a venerable history. The names of its two major sub-breeds took it back at least to the Restoration: the King Charles (named for Charles II) and the Blenheim (after the palace built by the first duke of Marlborough). The breed, or one closely related, may also have flourished under the name of "com-forter" during the reign of Elizabeth I.<sup>4</sup> In Lytton's view the toy spaniels she saw around her had diverged from the original in color, size, and facial configuration. The information about the pre-nineteenth-century variety made these assertions difficult to prove, but she varied evidence, including pictures as well as demonstration that "the present square-jawed, head introduced . . . no earlier than . . . 1840"; that it was "fake"; that "the whole red variety . . . cannot be twenty years"; and that "the present standard an-

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## PRESTIGE AND PEDIGREE



A pomeranian with an early nineteenth-century bulldog shown lacking many of the characteristics later associated with the breed. From John Church, *A Cabinet of Quadrupeds*, 1805

seat beside her, its patrons were, as a rule, not among "the better class of fanciers," and the places where specimens were generally to be found earned the breed the name of "the pot-house dog."<sup>5</sup> William Youatt asserted that although keeping such sporting dogs as spaniels, pointers, and even greyhounds caused "no diminution in respectability," a young man with a bulldog would "speedily become profligate and debased." In addition, the "fondness of the lower orders in some districts for the

Prize Pets

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fighting and baiting propensities" of bulldogs continued after 1835 and there were doubtless still opportunities for the animals to show their stuff. Those dogs not kept for fighting were "principally bred by professional dog-fanciers," the lowest echelon of fancying society.<sup>6</sup>

So the fledgling Bulldog Club had its work cut out for it to redefine a breed that had outlived its usefulness, that had no social cachet, and that appeared to ordinary dog lovers ugly, stupid, and brutal. It was, in the words of the club's official description, "much maligned and . . . very little understood."<sup>7</sup> The first step in the rehabilitation of the bulldog was rhetorical: to blame people for the unpleasant qualities that had been attributed to the dog. While Youatt had characterized the bulldog as "scarcely capable of any education and . . . fitted for nothing but ferocity and combat," and the lion tamer Van Amblergh had considered it as brave as any wild beast but "rather deficient in its range of ideas," later writers pointed to extenuating circumstances. According to Dalziel, the bulldog's courage made it "the only dog with sufficient endurance to serve the cruel purposes of depraved owners." And the strategy worked; the newly imagined bulldog caught on among respectable fanciers. By 1885 it was second only to the collie in popularity, as measured by dog show entries. It began to be described as "peaceable" and "intelligent," even "benign-looking." An advertisement for the sale of a champion named Bully McFrankie noted that "he has always been kept in the house and is a great pet." Bulldog shows drew larger gates than any other one-breed show.<sup>8</sup>

As soon as the breed took its place in the show ring, however, it became clear that no generally accepted or rationally founded breeding standards had replaced the old law of survival of the fittest. A correspondent who had "only quite recently entered the Bulldog Fancy" implored the editors of the *Sportsman's Journal and Fancier's Guide* to favor "green fanciers" with a brief description of "the points, general make and shape . . . of the bulldog." His independent research had, he complained, only compounded his confusion. "At present . . . after trying to collect some information, we are worse off than when we commenced." Almost any feature of the animal was open to debate. Veteran aficionadoes offered contradictory opinions, and, true to the bravura spirit of the bulldog fancy, they offered them with ringing confidence.<sup>9</sup>

The Dudley nose question, for example, convulsed the Bulldog Club for over a decade. Dudley or flesh-colored noses occurred in some

**Houghton Mifflin  
Company**

**Cafe Cuisine**

**Linda Glick Conway**

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Al Bachand/Michelle  
Coughlin

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England Book Compo-  
nents

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copies paper)





## Designer's Comments

The irony of this one was that the design of the uneven rules and the title page display were based on the original jacket art. By the time it was decided to revise the jacket, the elements from the original were throughout the interior and could not be eliminated. Hence, one reason why exteriors and interiors don't always mesh.

## Judges' Comments

Typeface excellent. Performs function of cookbook. Logos used are interesting.



### DIETETIC VEGETABLE SOUP

Serves 6 to 8

- 2 green onions, chopped
- 2 shallots, chopped
- 2 tablespoons butter or margarine
- 2 cups sliced fresh dill, lightly packed
- 1 tablespoon lemon juice
- 2 pounds green beans, ends removed
- 4 cups chicken broth
- 1/2 cup heavy cream
- Dill sprigs for garnish

Sauté the green onions and shallots in the butter for about 5 minutes (do not brown). Add the dill and cook for another minute, or so. Add the lemon juice and green beans and sauté for 5 minutes, stirring constantly. Add the chicken broth and simmer for 10 minutes, or until the beans are quite tender. Purée the mixture in batches in a food processor until smooth. Add the cream and mix well. Serve hot or cold, garnished with a sprig of dill.

The moving spirit behind the Clark Cafe is Jane Brooks, whose husband is the restaurant's assistant director. For a long time she had felt that various needed refreshment after leaving their own, on the coffee-house within. The cafe began in a small way, serving only sandwiches and pastries. By now, up to 150 people a day are served lunch or tea. They have through Friday in July and August, weather permitting. Jane Brooks is still in charge of the cooking, working with a small staff and many volunteers.

The Brasserie menu offers superb soups, emmentaler, sandwiches, haute style entrees, and delicious desserts from late morning through evening. Sheila Hardin, who took over the restaurant in the early seventies after her student days at Bennington College, knows that just as she must keep prices modest and steer clear of the exotic, she must also satisfy her own passion for appealing and beautiful food.

## brasserie

### ARROZ Y LENTE SOUP

Serves 6 to 8

- 1 large Spanish onion, sliced
- 3 cloves garlic, minced
- 10 to 12 slices fresh ginger, the size and thickness of a quarter
- 2 tablespoons butter
- 1 pound carrots, sliced
- 6 cups chicken stock
- Salt and pepper to taste
- Cold butter for garnish

In a large sauté pan with a heavy bottom, cook the onions, garlic, and ginger in the butter until the onions are soft (do not brown). Add the carrots and the chicken stock. Bring to a boil and simmer until the carrots are quite soft. Drain the vegetables, reserving the stock. Purée the vegetables in a blender or food processor, with just enough stock to cover. Return the puréed vegetables to the reserved stock, mix well, and reheat the soup. Season and garnish each serving with a curl of cold butter.



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### CARIBBEAN

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### CARIBBEAN

- Smoked Salmon with Mustard and Yellow Tomato Sauce 20

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- Smoked Salmon with Mustard and Yellow Tomato Sauce 20

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- Smoked Salmon with Mustard and Yellow Tomato Sauce 20

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- Smoked Salmon with Mustard and Yellow Tomato Sauce 20

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- Smoked Salmon with Mustard and Yellow Tomato Sauce 20

### CARIBBEAN

**Ticknor & Fields/  
Houghton Mifflin  
Company**

*The One Day*

**Donald Hill**

*Designer*  
Anne P. Chalmers

*Manuscript Editor*  
Laurence Cooper

*Production Coordinator*  
Al Bachand/Michelle  
Coughlin

*Composition*  
11 on 15 Linotype Fair-  
field by Heritage Print-  
ers with Deepdene dis-  
play

*Printing*  
Web offset in one color  
by Book Press

*Paper*  
60# Glatfelter Hi Bulk  
Cream White supplied  
by Book Press

*Binding*  
Smyth sewn by Book  
Press. Kennett 39450  
(Brown) supplied by Jo-  
anna with General Roll  
Leaf 519. Dies by Merit  
Engraving. Endlinings  
Rainbow Antique,  
peach. Sides Papan ESP  
Fog Homespun

It rains on Sunset Boulevard. I walk with the collar  
of my jacket turned up. Topless go-go dancers twist  
at the back of a bar, while men on the wet sidewalk  
peer into the doorway at the young women's bodies,  
their smooth skin intolerably altered by ointments  
and by revolving orange and purple lights.  
Lights bruise their thighs: — for three thousand years  
these lights and ointments . . . I rejected  
the comforts I had contrived for myself; I exchanged them  
for a rain of small faces on the abandoned street.

I am a dog among dogs, and I whine about waking  
to the six o'clock sun of summer, or brag  
about Sinbad's adventures, for which I left houses  
excessive with shrubbery, carpets, and mirrors.  
Justifying myself I claim: After the breathless blue  
of my father's face, I chose the incendiary flower:  
Yellow flame budded from clapboard; therefore,  
rain on the Boulevard. Now in the gray  
continuous morning, water drips from the cindery houses  
that wanted to bloom in the night. I stay up all night



at the Hollywood-La Brea Motel looking at television,  
 black-and-white war movies, Marines at Iwo,  
 sailors and blondes, B-24s; I do not understand  
 what happens. I listen to shills in blazers  
 with sixpenny London accents pitch acrylic while I drink  
 Scotch from the bottle. Studying a bikini'd  
 photograph on a matchbox, I dial BONNIE FASHION  
 MODEL AVAILABLE at four in the morning  
 from my vinyl room, and the answering service tells me  
 that Bonnie is out to lunch . . .

*I take out my sketchbook as I wait for the plane  
 in a blockhouse at the airport's edge; then the cement  
 walls vibrate as if an earthquake shook them.  
 I understand: The plane from Chicago has crashed  
 trying to land. Immediately I watch a conveyor belt  
 remove bodies covered with brown army blankets  
 from the broken snake of the fuselage. One of the dead  
 sits up abruptly, points a finger at me,  
 and stares accusingly. It is an old man with an erection:  
 Then I notice that all of the dead are men.*

#### *Jacket*

Sheetfed in five colors  
 and black by Lehigh on  
 80# white coated stock

5 1/2 × 8 1/4

80 pages

\$16.95 (\$8.95 paper)  
 retail

1,500 copies  
 (5,000 copies paper)

#### *Designer's Comments*

The author wanted the stanzas set two to a page facing each other exactly with no turnovers, so they would act as bricks to build the house of his poem. Some of the lines were quite long, so we had to deal with a wide, short type page. We had to use as much leading as possible without having so much that the page would fall apart.

#### *Judges' Comments*

As a poetry book, type and design easy to read. Pleasing to the eye. Design elements are excellent.

**Houghton Mifflin  
Company**

*Nora*

**Brenda Maddox**

*Designer*  
Anne P. Chalmers

*Jacket Designer*  
Sara Eisenman

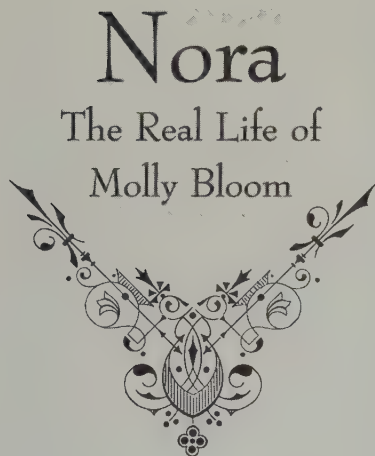
*Manuscript Editor*  
Sarah Flynn/Margo  
Shearman

*Production Coordinators*  
Al Bachand/Michelle  
Coughlin

*Composition*  
10 on 12 Sabon Linotron  
202 by Vail-Ballou with  
Bernhard Modern Ro-  
man display

*Printing*  
Web offset by Fairfield  
Graphics

*Paper*  
50 lb Sebago Antique  
Cream White



Brenda Maddox

  
Houghton Mifflin Company  
B O S T O N  
1988





### Binding

Burst bound by Fairfield Graphics. Spine, Kennett 69100; sides, Rainbow Spruce with General Roll Leaf S19 foil. Dies by Merit Engraving. Endlinings Rainbow Antique Burgundy

### Jacket

Sheetfed in four PMS colors and black by New England Book Components on 100# white coated stock

6 × 9 inches

496 pages

\$24.95 retail

30,000 copies

### Designer's Comments

I was given a very strong impression of Nora by looking at the photograph of her by Berenice Abbott.

### Judges' Comments

Typeface is clean. Coordinated and designed with a lot of class. Nicely printed.

22 / LILY

dered her out of the room, Annie let her daughter down by obeying her brother rather than by remaining to protect her daughter. With Annie out of the way, Tom beat Nora with his thorn stick until she fell to the floor, clutching his knees and begging him to stop.

That, at least, is the story Nora told James Joyce. There are reasons for believing that it was not the whole truth.

It was common for young people to be beaten in turn-of-the-century families but not because they had consorted with someone of a different religion. The Galway of 1904 was not the Belfast of today. Relations between Protestants and Catholics in Galway at that time were excellent. Families of both religions lived side by side and visited each other's homes. On the solemn occasion when new nuns were received into the order of the Sisters of Mercy, the convent always invited Protestants to witness the ceremony.

That Nora's family should have told people that Nora left town because she was punished for going out with a Protestant only proves, according to Willie Mulvagh's daughter, simply "what a rough lot they were."<sup>49</sup> If Nora wanted to convert Willie, she had only to try. He became a Catholic when he married three years later, as did his brothers in turn.

It seems more likely that Nora was punished because her sultry glances and headstrong ways were making her an embarrassment to her family. By 1904 Michael Healy had reached the eminence of collector of customs, with a fine salary of perhaps £150 a year.<sup>50</sup> He was a man with a reputation to consider. He may even have persuaded his brother to take disciplinary action. (Although Michael Healy in later years generously assisted James Joyce, he is remembered in Galway as having been very strict with Nora.)<sup>51</sup> Tom Healy, for his part, may have equated Protestantism with libertinism; his niece was going out with a young man who did not need to confess to a priest.

In the story as she told it to Joyce, Nora concealed any worry her uncles had about her sexual magnetism. Yet she may have been alarmed by her own power herself. The deaths of Feeney and Bodkin were on her mind. So was her sin in tempting a priest beyond his strength. She may also have sensed an incestuous longing behind Tom Healy's rage.<sup>52</sup>

One week after the beating Tom Healy had no niece left to thrash. There were several domestic service agencies in Galway; one of them, run by a Mrs. Finn on Lower Dominick Street, was right in Nora's daily path. Any of them could have provided information about work in Dublin. Nora took her chances. From what she had seen of life, the words of the prayer to the Virgin at the end of the Mass were true: life was a vale of tears. In Dublin it could be no worse. She slipped out of the house and out of Galway. She did not bother to say goodbye to "her Protestant" or to her mother.

3



## The Summer of 1904

"CHANCE," James Joyce once said, "furnishes me what I need. I am like a man who stumbles along; my foot strikes something, I bend over and it is exactly what I want."<sup>1</sup>

On Nassau Street in Dublin on June 10, 1904, chance furnished him Nora Barnacle. Joyce, then twenty-two, saw Nora and accosted her, much as Willie Mulvagh had the year before on a Galway bridge.

Love at first sight is grossly underestimated; a single glance can take the whole person. Not that Joyce could see very much. In 1904, although he had had trouble with his eyes all his life, he was not wearing glasses, for a doctor had advised him that going without might strengthen his sight. All he could have made out as he peered nearsightedly at the tall young woman was her figure, her hair, and her stride. The way she moved, arms swinging, was enough to win him. *Sauntering* was to be one of his favorite words for it; *proud* was another, by which he meant a confident woman, one whose hips could be seen moving beneath her skirt.<sup>2</sup>

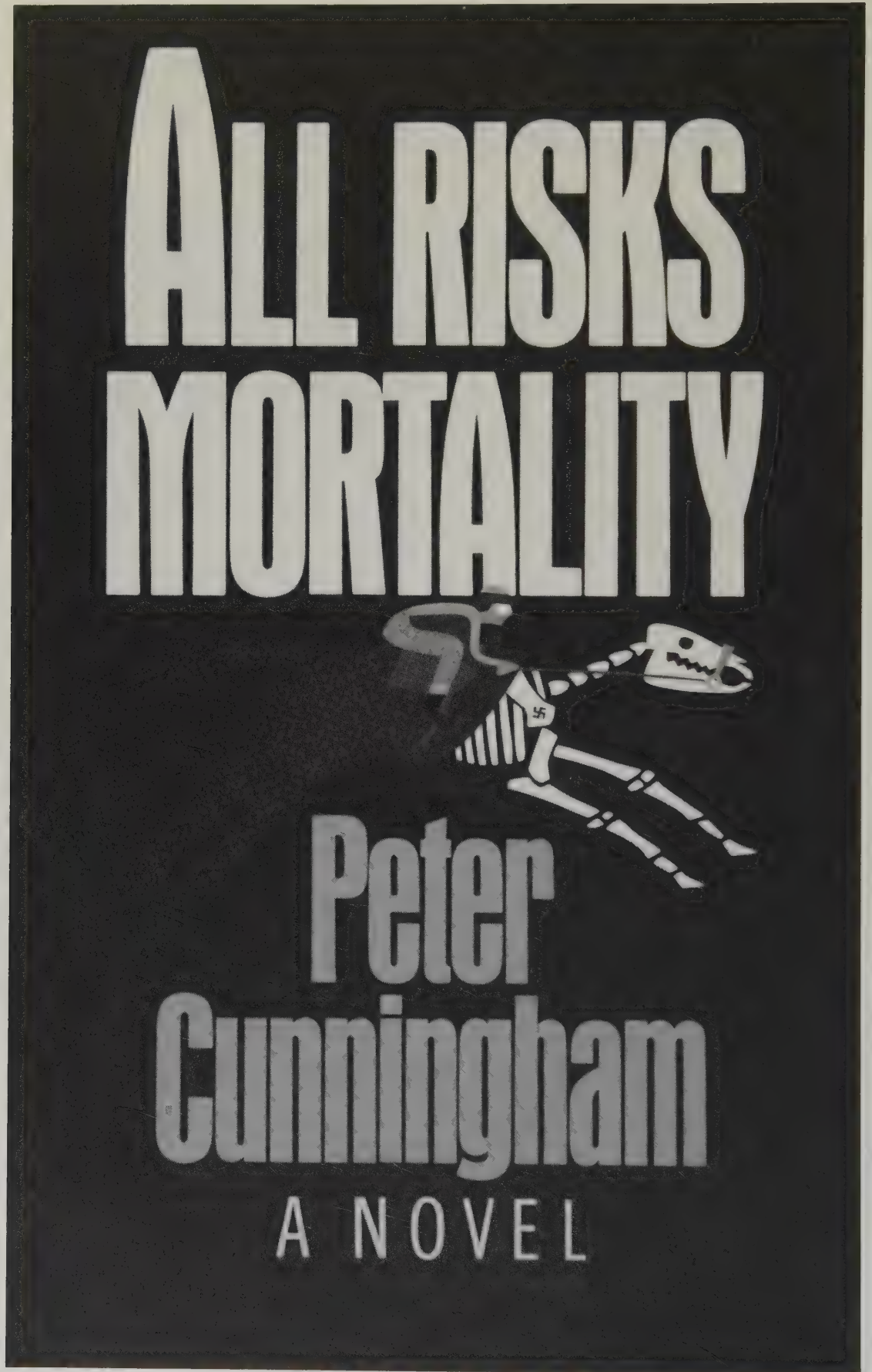
It was part of the genius of James Joyce myopically to pick from a crowd the woman essential to his art. With the same sureness with which all his life he took what he needed, he introduced himself. Her voice and her broad, open face told him she was from the west, and his delight can be imagined when he heard that she had a name out of Ibsen. Ibsen was Joyce's idol, for the honesty and realism of his plays and especially for his understanding of women. (All literary Dublin knew that Joyce, when only seventeen, had published an article on Ibsen in the respected London *Fortnightly Review*. When from the dark north a grateful letter had come

23

Little, Brown and  
Company

*All Risks Mortality*

Peter Cunningham





<b>Designer</b> Jeanne Abboud	<b>Composition</b> 12 on 14 Garamond Linotron by Compset with Letraset M.G.B. Patri-cian display	<b>Paper</b> 55# Supple Offset from P. H. Glatfelter supplied by Lindenmeyr Paper Corporation	<b>Jacket</b> Sheetfed offset in four color by Phoenix on 80# C2S. Separations by Colotone	10,000 copies
<b>Jacket Designer</b> Steve Snider				<b>Judges' Comments</b> Generous foot margins. Chapter run in excel-lent. Nice flow of design.
<b>Illustrator/Photographer</b> Toby Williams	<b>Printing</b> Web offset in one color by R. R. Donnelley	<b>Binding</b> Notch bound by R. R. Donnelley. Spine, Papan Geranium Buckram; sides, Papan ESP Raven Homespun with gold lustrifoil. Dies by Merit Engraving. Endlinings 80# white/match text	6 1/8 x 9 1/4 inches 288 pages \$17.95 retail	
<b>Production Coordinator</b> Linda Jackson				

# 158 / ALL RISKS MORTALITY

nously. His eyes flooded with water. The wind stung his face and hands. Something reared out of the night. He braked desperately as the Porsche bounced from the depths of a venomous pothole onto grass.

A bank of headlights flashed on, blinding him. He wrenched into reverse and tried to crouch at dashboard level. The Porsche's wheel spun uselessly on the grass. Desperately he opened the door and rolled out, scrambling on his belly to find protection. He could see a flashlight joining the car lights and probing. Any moment he expected to feel the thump of a dum-dum. The flashlight was coming around the back of the Porsche. Matt's hands clawed wildly and fastened on a rock. He stood up to hurl it. The light hit him straight on. He froze.

"It's me, you mad son-of-a-bitch," cried Jim Crabbe.

TUESDAY A.M.

**24** THE JUDAEAN HILLS WERE ABLAZE WITH THE LIGHTS FROM a thousand homes; the only sounds were of dogs barking and the hum of traffic on the nearby motorway connecting Tel Aviv with Jerusalem.

Dr. Yoseph Shenlavi balanced a saucer in the palm of his left hand and raised the tiny cup of Turkish coffee to his lips. It had been a satisfactory day.

He had risen early and shaved, the first time in four days. He had completed his prayers, then breakfasted well on cheese, smoked fish, and coffee. He had taken the Volvo from the basement garage, having firstly removed the cylinder from the trunk. The morning had been warm, the air scented, the sky clear. At the base of the last hill before Jerusalem he had stopped to give a lone *sabra* a lift, a pretty girl with her brown hair in a short ponytail, her young figure proud in its military fatigues.

"Beautiful day," Dr. Shenlavi said.

The girl had smiled.

"Beautiful day — beautiful country," she replied.

She had not noticed the constant red battery light that shone steadily in the car's dashboard.

They climbed upward, through the rising ground covered in cy-

# ALL RISKS MORTALITY / 159

presses and pines. At the hilltop the morning sun was bathing the golden stone of Jerusalem in its light. The city sprawled out in a bowl below them, its noises wafting upward. He let the girl out at a bus terminal where dozens of young military sat around, their submachine guns and rifles propped in stacks. Levi would be older than them now, he thought, but Ruth and Rachel . . . Dr. Shenlavi frowned as if the question had just arisen. Why had Ruth and Rachel died? And who had killed them? His smiling mouth puckered. Then like someone who has just awoken from a nightmare, relief and peace flooded through him.

Levi would soon be home and justice was about to be done. For Levi, for Anna, for Ruth and Rachel and all the dead generations.

He drove the Volvo downhill, past manicured lawns and woodland on his right, and then sharply uphill until once again the shimmering city came into view.

He turned slowly into Eli'ezer Kaplan and pulled in at the curb. It was Tuesday and large numbers of tourist buses could be seen, their destinations the Israel Museum to his left, and to his right, on the highest point behind the tall wire fence, the Knesset.

Dr. Shenlavi switched off the ignition. Curiously the red dashboard light remained bright. He nodded confidently. The eighty-nine megahertz signal from the FM radio in his garage in Mevasseret had beamed steadily through to the car for the entire journey and was now as strong as ever. It had passed the test.

Dr. Shenlavi got out and put on a pair of Polaroids. He had not been up here for years. He squinted up at the squat building with its rows of Doric columns, the seat of all power for the Children of Israel.

A wide shrubbery separated the footpath from a low wall. Then came the fence, ten feet high and tilted outward, fully electrified. Behind the fence were impeding rolls of heavy barbed wire, staggered every few yards, and behind these a line of thick trip-wire, two feet off the ground and encircling the whole enclosure, which allowed the dogs attached to it to patrol each section of the boundary, the steel rings of their leads singing on the wire. It was security at its most obvious, and undoubtedly the open ground between the tethered dogs and the parliament building was crisscrossed with button-mines.

He approached the wall and one of the dogs dashed to the spot, snarling. Dr. Shenlavi stared at the parliament building. He had cal-

**Houghton Mifflin  
Company**

***The Z Was Zapped***

**Chris Van Allsburg**

*Designer*  
Susan Sherman/  
Chris Van Allsburg

*Jacket Designer*  
Susan Sherman/  
Chris Van Allsburg

*Illustrator*  
Chris Van Allsburg

*Manuscript Editor*  
Walter Lorraine

*Art Editors*  
Walter Lorraine/  
Susan Sherman

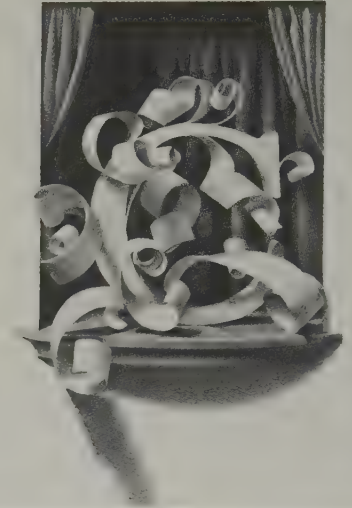
*Production Coordinator*  
Donna Baxter

*Composition*  
Garamond No. 3 and  
Roman VIP by Compos-  
ing Room with Gara-  
mond No. 3 and Roman  
display

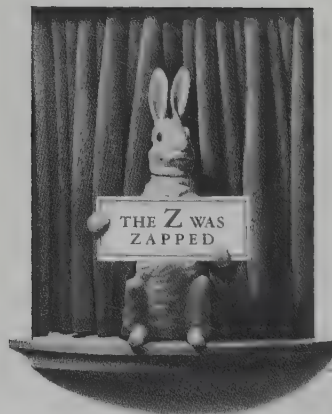
*Printing*  
Sheetfed offset in two  
colors by Thomas Todd.  
Duotones by Thomas  
Todd

*Paper*  
80# Paloma Matte from  
Consolidated supplied  
by Hobart/MacIntosh

The **B** was badly Bitten.



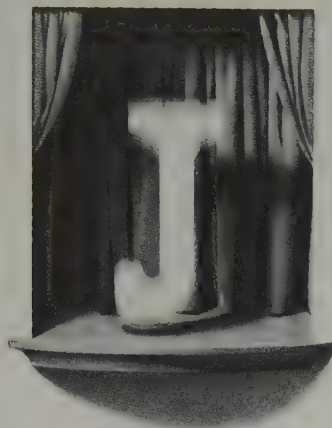
The **E** was slowly Evaporating.





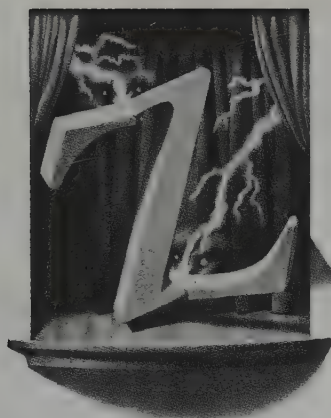
ACT 5

The **I** was nicely iced.



ACT 25

The **Y** was Yanked away.



#### *Binding*

Side sewn by Horowitz/Rae. GSB # 9 Black (one piece) with AP Foil SI-2 silver foil. Dies by Merit Engraving. Endlinings sheetfed offset by Thomas Todd, Multicolor, scarlet

#### *Jacket*

Sheetfed offset in three colors by Thomas Todd. Separations by Thomas Todd

9 × 11 7/8 inches

56 pages

\$15.95 retail

50,000 copies

#### *Designer's Comments*

When Chris brought in the drawings of the Caslon players, we all found ourselves delighted by guessing the disasters that it seemed a shame to deprive anyone else – hence the text for each letter follows that letter. The playbill style layout was a given, considering the premise of the book. Thomas Todd is to be especially commended for the marvelous delicacy of the vignetted edges of the illustrations.

#### *Judges' Comments*

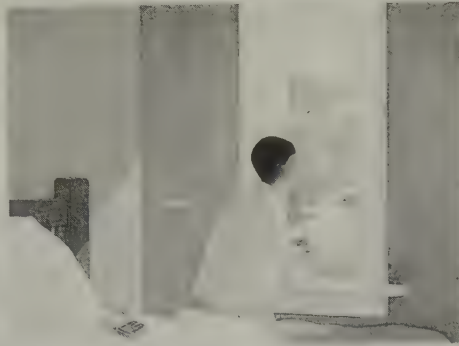
Extraordinary art beautifully reproduced. Would have been first choice in specialty. Transcends categories. Nice binding. Very witty in concept – unique in its approach to this alphabet book. Paper excellent choice. Trim size and format excellent choices. Endpapers excellent. Priced very favorably. Beautiful printing job.

Houghton Mifflin  
Company

*A River Dream*

Allen Say

## A RIVER DREAM



ALLEN SAY

*Designer*  
Susan Sherman

*Jacket Designer*  
Susan Sherman/  
Allen Say

*Illustrator*  
Allen Say

*Manuscript Editor*  
Walter Lorraine

*Art Editors*  
Susan Sherman/  
Walter Lorraine

*Production Coordinator*  
Donna Baxter

*Composition*  
14 on 22 Goudy Old  
Style VIP by Litho Com-  
position with Goudy Old  
Style display

"Fine cast!" Uncle exclaimed. "Now keep your eye on the fly. Remember, you're not going to feel the strike. You're going to see it. When you see a fish take your fly, raise your rod. Easy does it, my boy, you don't want to break your line."

Mark kept his eye on the fly, and suddenly the water swelled under it. Then a gaping mouth broke the surface and the fly was gone!

"Set the hook!" Uncle shouted.

Mark raised the rod, and the rod bent over from some heavy weight. The reel screeched as the line ran out. A large trout leapt in the air.



### *Printing*

Sheetfed offset in four colors by Rae Printing. Separations by Colotone

### *Paper*

80# Marcy Matte from Newton Falls supplied by Hobart/MacIntosh

### *Binding*

Side sewn by Horowitz/Rae. Kennett 36301 Beige with AP Matte pigment blue green foil. Dies by Merit Engraving. Endlinings Paper Rainbow Antique, teal

10 1/4 × 9 inches

32 pages

\$14.95 retail

12,000 copies

### *Designer's Comments*

In order to emphasize the extraordinary water colors in Allen Say's latest book, we kept the design minimalist so as not to create distractions, Goudy Old Style's classic, open forms seemed right for the light-filled space.

### *Judges' Comments*

Reproduction excellent – type treatment traditional and proper. Paper selection and endpaper color good. Binding quality and material excellent. Illustrations give sense of great quiet. Typeface is just small enough and provides enough white space to accentuate that.



Clarion Books/  
Houghton Mifflin  
Company

*Lincoln: A  
Photobiography*

Russel Freedman



RUSSEL FREEDMAN

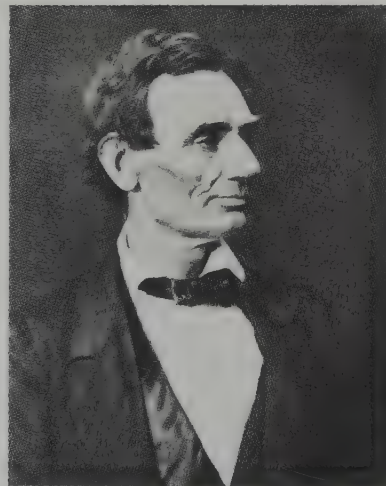
# LINCOLN

## A PHOTOBIOGRAPHY

ILLUSTRATED WITH PHOTOGRAPHS AND PRINTS

CLARION BOOKS

PICROR & FIELDS, A HOUGHTON MIFFLIN COMPANY



CLARION

## The Mysterious Mr Lincoln

Abraham Lincoln wasn't the sort of man who could lose himself in a crowd. After all, he stood six feet four inches tall, and to top it off, he wore a high silk hat.

His height was mostly in his long bony legs. When he sat in a chair, he seemed no taller than anyone else. It was only when he stood up that he towered above other men.

At first glance, most people thought he was homely. Lincoln thought so too, referring once to his "poor, lean, lank face." As a young man he was sensitive about his gawky looks, but in time he learned to laugh at himself. When a rival called him "two-faced" during a political debate, Lincoln replied, "I'm not two-faced, I'm just honest." He said to a crowd of people, "If I had another face, do you think I'd wear it?"

According to those who knew him, Lincoln was a man of many



*Designer*  
Sylvia Frezzolini

*Jacket Designer*  
Sylvia Frezzolini

*Manuscript Editor*  
Ann Troy

*Art Editor*  
Carol Goldenberg

*Production Coordinator*  
Donna Baxter

*Composition*  
12 on 15 Trump Medieval Linotron 202 by  
Graphic Composition  
with Cuento display

*Printing*  
Sheetfed offset in one  
color by Arcata/Halliday

*Paper*  
80# Stora Matte supplied by Hobart/MacIntosh

*Binding*  
Smyth sewn by Arcata/Halliday. Three-piece onto Multicolor Antique Ash Grey with AP Roll Leaf #16-BG gold foil. Dies by Merit Engraving. Endlinings sheetfed offset by New England Book Components on Multicolor Antique, Bombay

*Jacket*  
Offset in four colors by New England Book Components on 80# Warrenflo

7 1/2 × 9 inches

160 pages

\$15.95 retail

13,000 copies

*Judges' Comments*  
Included with reservations – the only non-picture book in category. Proportions of display type and body type are off. Very nicely designed. Selection of paper excellent. Choice of going sheetfed shows quality printing, evenness of color, good illustration reproduction. Binding is sturdy; binding materials, nice.

74 LINCOLN

ers made up a high proportion of the country's skilled military commanders. Lincoln's biggest headache during the early years of the war would be to find competent generals who could lead the Union to victory.

By early summer, both sides were training large armies of volunteers, many of them inexperienced boys who could barely handle a rifle. Northern newspapers were calling for a massive drive against the Confederate capital in Richmond, Virginia. "On to Richmond!" became the popular rallying cry.

In July, Union forces under General Irwin McDowell marched into Virginia. McDowell had been ordered to capture the crucial railroad junction at Manassas, about twenty-five miles southwest of Washington. From there, he would sweep down to Richmond and crush the rebellion.

Word spread through Washington that McDowell would begin his attack on Sunday, July 21. That morning dozens of politicians and their wives, newspapermen, and other spectators drove down from Washington in buggies and carriages to watch their army defeat the rebels. None of these people had ever seen a battle, and they had little idea what to expect. They brought along picnic baskets, champagne, and opera glasses, camped on a hillside, and waited for the action to begin.

Lincoln waited anxiously in the White House. The first reports to reach him were confusing—the two armies had met at a muddy little creek called Bull Run. They were advancing and retreating in turn. Several hours later, Lincoln received word of a disaster. Union troops had broken ranks. McDowell's army had been routed.

The president stayed up all that night, listening to the stories of congressmen and other civilians who had fled in panic before the retreating troops. The Union army had fallen apart. Soldiers

Illustration



**Little, Brown and  
Company**

**Rip Van Winkle**

**Washington Irving**

*Designer*  
Trisha Hanlon

*Jacket Designer*  
Trisha Hanlon

*Illustrator/Photographer*  
John Howe

*Manuscript Editor*  
John Keller

*Production Coordinator*  
Linda Jackson

*Composition*  
14 on 19 Galliard Mer-  
genthaler Linotron  
202N by Litho Composi-  
tion with Galliard Bold  
Italic display

*Printing*  
Sheetfed offset in four  
colors by New Interlitho.  
Separations by Unigra-  
phic

*Paper*  
80# Matte

*Binding*  
Side sewn, reinforced by  
New Interlitho. Imitlon-  
Tussor E-15 (green) with  
All-Purpose SG-18 gold  
foil. Endlinings Imitlin

*Jacket*  
Sheetfed offset in four  
colors by New Interlitho  
on 80# C1S. Separations  
by Unigraphic

10 1/4 x 9 inches

32 pages

\$14.94 retail

20,000 copies

*Judges' Comments*  
Illustrations are beauti-  
fully printed. Title page  
is overly designed. Best  
of heavy, fantasy illus-  
trated books. Binding  
cover material could  
have been better.

**W**olf bristled and bared his teeth and, giving a low growl, he skulked by his master's side. Rip felt a vague fear creep over him. He looked anxiously in the direction from which the cry had come. A strange figure slowly climbed up the path, bent under the weight of something he carried on his back. Rip was surprised to see any human being in this lonely place, but, thinking the man might need his help, he walked toward him.

As Rip came closer he was still more surprised at the stranger's appearance. He was a short, squarely-built old fellow with thick, bushy hair and a gray beard. His dress was of an antique Dutch fashion, and he carried a big keg that seemed full of liquor. He did not speak, but he made signs for Rip to approach and help him with the load. Though distrustful of this strange man, Rip helped him, and they took turns carrying the heavy keg as they silently climbed up a narrow gully.





# *Rip Van Winkle*

by Washington Irving

*Retold and illustrated by John Howe*



**Little, Brown and  
Company**

***The Third Story Cat***

**Leslie Baker**

*Designer*  
Trisha Hanlon

*Jacket Designer*  
Trisha Hanlon

*Illustrator*  
Leslie Baker

*Manuscript Editor*  
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*Production Coordinator*  
Linda Jackson

*Composition*  
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Schoolbook, Mergentha-  
ler Linotron 202N by  
Litho Composition with  
Century Schoolbook  
display

*Printing*  
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lishing Company. Sepa-  
rations by South China  
Printing

*Paper*  
80# Frostbite from Con-  
solidated supplied by  
Worzalla Publishing  
Company



Alice stopped short. Her path was blocked by a window box full  
of geraniums.



Leslie Baker

*The Third Story Cat*



### *Binding*

Smyth sewn by Worzalla Publishing Company. Rainbow Colonial Antique Delft (blue) with All-Purpose (SA-2 silver) foil. Dies by Merit Engraving. Endlinings Rainbow Antique, putty-A

### *Jacket*

Sheetfed offset in four colors by Worzalla Publishing Company on 80 lb white coated. Separations by South China Printing

10 × 8 inches


32 pages

\$12.95 retail

8,800 copies

### *Judges' Comments*

Freshness and simplicity of typography. "Freshness" good word for illustrations as well. Illustrations superb. Printing excellent. Limited type was well printed and complements the illustrations. Binding material could have been stronger, but color selection good. The best Juvenile submission. Nice simple layout. Nice use of Century Schoolbook typeface, particularly on title page.



She tiptoed through them and almost lost her balance when a butterfly rose from the flowers and startled her.



One spring day Alice got her chance. Annie had left the kitchen window open just a bit. Alice squeezed through without anyone seeing her. She was free!



Alice bravely leaped onto the roof of the building next door.

**Little, Brown and  
Company**

***At the Edge of the Pond***

**Jennifer Owings Dewey**

*Designer*  
Trisha Hanlon

*Jacket Designer*  
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*Illustrator/Photographer*  
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*Production Coordinator*  
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tique, Lemon-B yellow

*Jacket*  
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lishing Company. Sepa-  
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Printing

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*Judges' Comments*

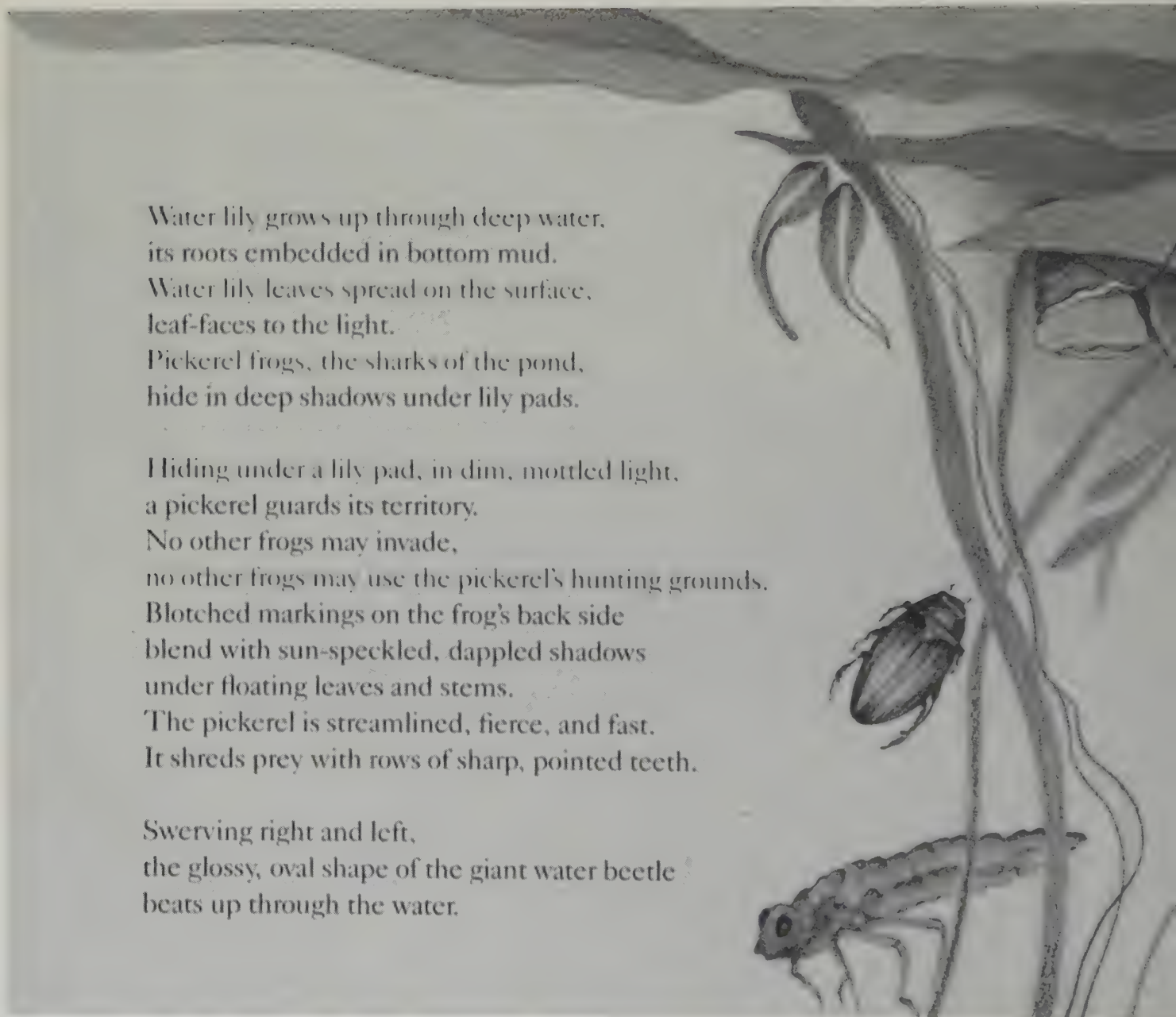
Good use of illustration and type that work well together. Nice simple design. A book I wish I had done. Design of illustrations is excellent. Art flows across the page and is designed to work graphically. Avoids "square" format. Beautiful color work. Design and type treatment, size and leading, and working type around illustrations, all excellent. Illustration printing and paper good choices. Selection of endpapers good, but would have liked a sturdier cover material.

Water lily grows up through deep water,  
its roots embedded in bottom mud.  
Water lily leaves spread on the surface,  
leaf-faces to the light.

Pickerel frogs, the sharks of the pond,  
hide in deep shadows under lily pads.

Hiding under a lily pad, in dim, mottled light,  
a pickerel guards its territory.  
No other frogs may invade,  
no other frogs may use the pickerel's hunting grounds.  
Blotched markings on the frog's back side  
blend with sun-speckled, dappled shadows  
under floating leaves and stems.  
The pickerel is streamlined, fierce, and fast.  
It shreds prey with rows of sharp, pointed teeth.

Swerving right and left,  
the glossy, oval shape of the giant water beetle  
beats up through the water.





# At the Edge of the Pond

Jennifer Owings Dewey



Prentice Hall

**Chemistry:**  
**The Study of Matter**

**Henry Dorin, Peter E. Demmin, and Dorothy L. Gabel**

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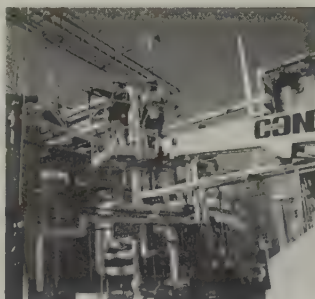
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10 Chapter 1 Introduction to Chemistry

Figure 1-9  
Chemical safety engineers inspect the pipes at a chemical plant for leaks.



And the accidents that have occurred have been consistently among the least severe of all industries. The chemical industry, in fact, is so safe that its employees are nearly 10 times more likely to have an accident while away from work than while on the job. But not satisfied that their workers are safe only while on the job, major chemical companies now are developing safety programs to protect workers during non-working hours. These programs focus on providing workers with information on how to avoid accidents. The improving record of the chemical industry shows that when people are well-informed and determined, they can live and work in a safe environment.

While studying chemistry, you will learn how to identify potential chemical hazards and how to avoid the hazards you identify. You will learn how to properly handle, store, and dispose of chemicals not only at school but also at home and at the work place. You might be motivated to learn more about some of the exciting and challenging careers open to people trained in one of the fields of industrial safety. These careers include industrial hygienist, certified safety professional, industrial nurse or doctor, toxicologist, and public health specialist. (A career in industrial safety is featured in this chapter.) What you learn in this course will make you better able to enjoy the benefits of chemical technology while better avoiding its risks.

**Chapter Review**



**Chapter Summary**

- Pure science is the search for a better understanding of our physical and natural world without regard to finding applications for that knowledge. Applied science, or technology, is the practical application of scientific discovery. Chemistry is the study of matter, its structure, properties, and composition and the matter under goes. 1-1
- About solving a problem, there are six steps in the scientific method that are common to all science. These steps are: stating a problem; collecting observations; searching for scientific laws; forming hypotheses; forming theories; and modifying theories. 1-2
- A controlled experiment is one in which the variables are allowed to change one at a time so that the effect of a change in a particular variable can be noted. 1-3
- To make a good graph, the axes must be carefully marked with units and labeled with the quantities and their units, the data must be carefully plotted, and the graph should be given a meaningful title. 1-4
- When concern for safety is a high priority, many accidents can be avoided and the severity of those accidents that do occur can be lessened. 1-5

**Chemical Terms**

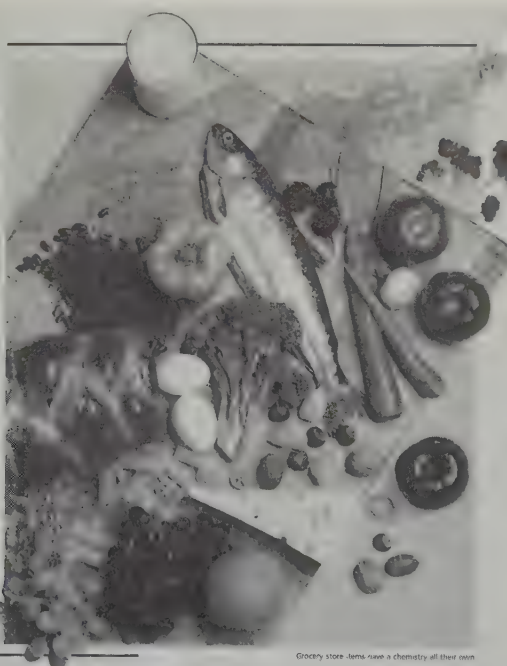
applied science	1-1	scientific law	1-2
chemistry	1-1	hypothesis	1-2
scientific method	1-2	theory	1-2
experiments	1-2	controlled experiment	1-3
		data	1-3

**Content Review**

1. Scientists believe that everything that happens is related to something that happened earlier. What is this principle called? 1-1
2. Briefly describe how the role of the pure scientist differs from that of the applied scientist. 1-1
3. What is the purpose of an experiment in science? 1-2
4. What happens to a theory when a new observation is made that the theory should be able to explain but cannot? 1-2
5. What is meant by a "controlled" experiment? Why are controls necessary in scientific experiments? 1-3
6. Identify three variables in the baking of bread. 1-3
7. What is the criterion of measurements in a controlled experiment called? 1-3
8. Upon which axis is the independent variable placed on a graph? The dependent variable? 1-4
9. What benefit is derived from expressing scientific data in a graph? 1-4
10. Prepare a graph to illustrate the data given below for a bicycle trip. Review the guidelines for making a graph. 1-4

Data for a bicycle trip

Time	Distance (km)	Time	Distance (km)
0	0	10	10
5	5	20	20
10	10	30	30
15	15	40	40
20	20	50	50
25	25	60	60
30	30	70	70
35	35	80	80
40	40	90	90
45	45	100	100



Grocery store items have a chemistry all their own.

**Biochemistry**

**Objectives**

1. You will be able to complete a list of similar substances and name some examples of each of the compounds.
2. You will be able to write the chemical reactions for the synthesis of the polymers of the monomers.

These all contain organic compounds of a special type. Such compounds fall within the realm of biochemistry—the chemistry of life. Your body gets its raw materials for biochemical reactions from food. Plants get theirs from air and soil. Biochemistry focuses on the compounds organisms use for life.

**25-1 The Compounds of Life**

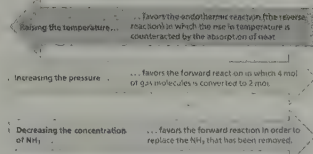
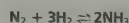
Biochemistry is the study of the compounds that make up living things and the chemical reactions that are associated with life processes. Some of the characteristics of these compounds and reactions are presented in this chapter. Most compounds that are important in biochemistry fall into one of four groups: carbohydrates, lipids, proteins, and nucleic acids. See Figure 25-1 on the next page. Because of their large size, the molecules of many of these compounds are called macromolecules.

Biochemical substances are organic compounds that are compounds of carbon. Almost all biochemical compounds contain hydrogen as well as carbon. Many contain the elements oxygen and nitrogen. You will see examples of these compounds and their chemical reactions in later sections of this chapter. Because carbon atoms can bond to one another and to atoms of other elements in a great variety of ways, the formation of a nearly limitless number of different biochemical molecules is possible. This capability helps to account for the wide variety of life forms that exist and for the complexity of the chemical changes that makes their existence possible.



Figure 25-1  
Carbohydrates, lipids, proteins, and nucleic acids are the major components of life.

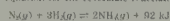




more reactions. The Germans had to come up with a nitrogen compound that could be produced in large amounts.

Chemist Fritz Haber solved the problem. He developed a method, called the Haber Process, for combining molecular nitrogen from the air with molecular hydrogen to form ammonia gas,  $\text{NH}_3$ .

The Haber Process is a good example of the use of equilibrium principles. The equation for the reversible reaction is



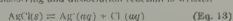
Because raising the temperature will increase the speed of both the forward and reverse reactions, a high temperature should bring the reaction to equilibrium rapidly. However, raising the temperature favors the endothermic reaction, shifting the equilibrium in this case to the left, lowering the yield of ammonia, and increasing the time needed to obtain a given quantity of ammonia. In fact, at  $500^\circ\text{C}$ , only 0.1% of the mass at equilibrium will be ammonia if the reaction is done at 1 atmosphere (101.3 kPa) of pressure. (The other 99.9% is, of course, a mixture of nitrogen and hydrogen.) But by increasing the pressure, the equilibrium favors the reaction in which fewer gas molecules are produced. Such a stress shifts the equilibrium to the right and produces a mixture richer in ammonia.

The process has proven successful in its commercial applications. The aim of industry is to control reactions so that large amounts of a useful product are yielded quickly. In the industrial preparation of ammonia, the gases are compressed to high pressures. As a result, the yield of ammonia is increased considerably even though a high temperature is maintained to make the reaction come to equilibrium quickly. At  $600^\circ\text{C}$ , the yield of ammonia increases from 0.1% to 47% if the pressure is increased from 1 atm to 700 atm.

Today, pressures of up to 1000 atm are used, and the temperature is kept at about  $500^\circ\text{C}$ . The catalyst used is a mixture of iron, potassium oxide, and aluminum oxide. Under these conditions, the yield of ammonia is 40% to 60%. By removing the ammonia as it is formed and feeding in fresh supplies of nitrogen and hydrogen, chemists achieve a satisfactory rate of ammonia production.

## 18-9 Solubility Equilibrium

The solubility product constant,  $K_{sp}$ , in the saturated solution of an ionic solid, an equilibrium is established between the ions in the solution and the excess solid phase. This kind of equilibrium was discussed in Chapter 16 (Section 16-10). For silver chloride, the equation for the dissolving and dissociation reaction is written



This equation says that in a system in which a saturated solution is in contact with some undissolved solid  $\text{AgCl}$ , the undissolved solid is in equilibrium with dissolved silver and chloride ions. In other words, the solid is dissolving at the same rate at which dissolved ions are re-forming the solid. See Figure 18-14.

According to the law of chemical equilibrium, the mass action expression for Equation 13 is equal to a constant (the equilibrium constant):

$$K_{sp} = \frac{[\text{Ag}^+] \times [\text{Cl}^-]}{[\text{AgCl}(\text{s})]}$$

Note that  $\text{Ag}^+$  and  $\text{Cl}^-$  are dissolved in the aqueous phase and that  $\text{AgCl}$  is in the solid phase. The concentration of the solid  $\text{AgCl}$  is constant, since changing the number of moles of solid by a particular amount will change the volume occupied by the solid in the same proportion. In other words, dilution of a pure solid is not possible.

This fact can be used to help simplify the equilibrium expression by collecting the constant terms on the left and the variable terms on the right:

$$K_{sp} \times [\text{AgCl}(\text{s})] = [\text{Ag}^+] \times [\text{Cl}^-]$$

The product of two constants—in this case  $K_{sp} \times [\text{AgCl}(\text{s})]$ —is itself a constant. The new constant, whose value is the product of  $K_{sp}$  and  $[\text{AgCl}(\text{s})]$ , is given a special name. It is called the *solubility product constant*, or more simply the *solubility product*. The solubility product constant is symbolized  $K_{sp}$ . Substituting  $K_{sp}$  for  $K_{sp} \times [\text{AgCl}(\text{s})]$  gives

$$K_{sp} = [\text{Ag}^+] \times [\text{Cl}^-] \quad (\text{Eq. 14})$$

The expression given by Equation 14 is called the *solubility product expression* for silver chloride. It also is called the *ion product* for silver chloride. The solubility product expression for silver chloride says that in a saturated solution of silver chloride in contact with

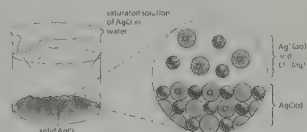


Figure 18-14 Solubility equilibrium in a saturated solution of  $\text{AgCl}$ . A saturated solution of  $\text{AgCl}$  is in contact with solid  $\text{AgCl}$ . *Rate law = Rate of dissolution = Rate of precipitation.* The rate at which  $\text{AgCl}$  dissolves is equal to the rate at which dissolved ions of  $\text{Ag}^+$  and  $\text{Cl}^-$  precipitate out of solution to become part of the solid phase.

## Printing

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8 × 10 inches

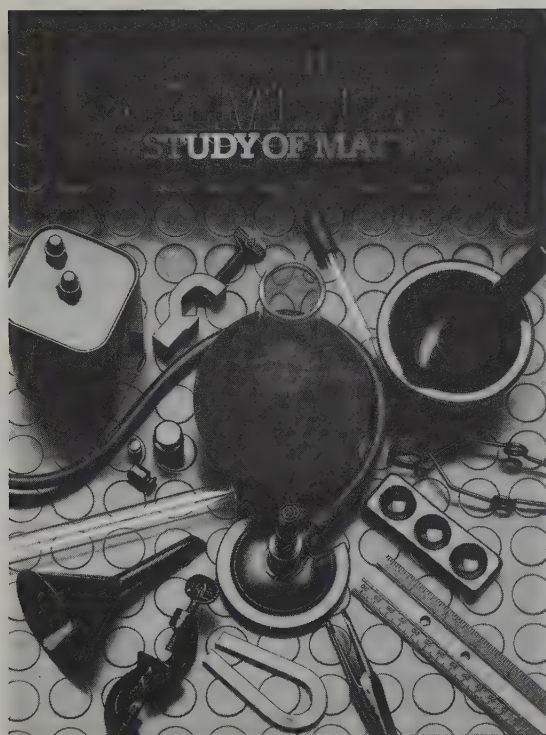
831 pages

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## Judges' Comments

Very systematic design. Distinguishes itself by control of color. Best acknowledgment page. Didn't overkill with unit openers. Good restraint with screens.



Prentice Hall

Teen Living

Prentice Hall



### Goals

As you read in Chapter 1, a goal is an end point that you work to achieve. In order to manage your life effectively, you need to set both short-term and long-term goals. A **short-term goal** is one that you want to meet in the near future. Getting a good grade on a test or scoring over 10 points in the basketball game are examples of short-term goals. A **long-term goal** is one you want to accomplish in the more distant future. Traveling to Europe or becoming a professional singer are examples of long-term goals. By planning a series of connected short-term goals, you progress, step-by-step, toward a major goal in your life. Setting a **series** of goals gives meaning and focus to your life.

### Values and Standards

You read about values in Chapter 1. As you recall, **values** are the ideas or beliefs you form about what is important and

What do you want to accomplish? Take time to set your goals carefully.

**Setting Goals**

**Short Term Goals**

- Finish science project
- Clean room
- Reorganize bookshelves
- Buy birthday present for Susan

**Long Term Goals**

- Earn a college degree
- Learn to speak Italian
- Start a business

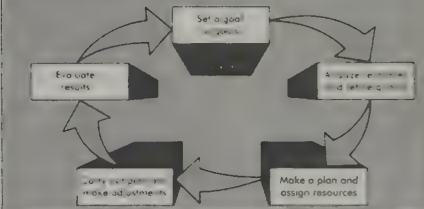
### Did You Know?

"Early to bed, early to rise" not only makes a person "healthy, wealthy, and wise" but also makes for a well-run household. Here is some advice from Mrs. Beeton's *Book of Household Management*, a bestseller in 1861. "Early rising is one of the most essential qualities which enter into good Household Management, as it is not only the parent in health but of innumerable other advantages. Indeed, when [the person in charge of the household] is an early riser, it is almost certain that the house will be orderly and well managed."

desirable in your life. Values, including your feelings about friendship, honesty, and religion, affect the goals you set and the standards by which you live and manage your life.

Your **standards**, the guidelines you use to measure your values and goals, determine your day-to-day behavior and your approach toward the future. Sometimes it may seem easier to drift along without worrying about a specific goal. However, by setting high standards and then striving to meet those standards, you bring excitement to your life. You also earn respect from the people around you and increase your self-respect.

### The Management Process



Sometimes a goal can seem impossible. Using a process can turn a big task into a series of smaller, easier steps.

### Process

A **process** is a series of thoughts and actions that lead to a particular result. You use many processes all day long in simple tasks such as tying your shoes and in complex ones such as planning for a life-long career. Both simple and complex processes can be carried out more effectively if you follow the six steps of the management process.

### Steps in the Management Process

You have just cleaned up your room and find it still looks messy. What's wrong with it? You glance around. The curtains are stained, the walls are a drab shade of beige, and the bedspread looks as if it had

been pulled out of a muddy pond (its colors ran together when you washed it). There are piles of books, records, tapes, and sports equipment on every surface, including the bed, the desk, and the floor. The time has come for some major changes. There is so much to do. Where should you begin?

Following these six steps of the management process will make any project easier for you.

1. Set your goal.
2. Analyze your resources.
3. Make a plan and assign resources.
4. Make adjustments.
5. Carry out the plan.
6. Evaluate the results.

Now let's apply the steps to solve the problem you have in your room.



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Good use of color. De-  
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of Contents is well done.  
Great selection of type.  
Screens are very well  
done.

## Volunteering

What is a great way to make new friends, learn new skills, explore career possibilities, help others, and feel really good about yourself? For many teens, the answer is volunteering in a health-related field. Check with your school, United Way, religious and community organizations, and health care institutions.

- You can help out in a hospital by delivering meals, running errands, or visiting with the patients.
- You can also help residents in a nursing home: read or answer mail or get around outdoors. You can play games, such as checkers, or be the friend who cares enough to visit regularly and chat.
- Many homebound elderly or disabled people live alone. Teens can be "telephone buddies" who regularly check on their well-being or home visitors who help out while playing a friendly visit. Experts assist with medical appointments, shopping, or outings.
- Many organizations provide recreation for disabled children and adults. You can volunteer to help with children's crafts or swimming lessons, fix a car, even enjoy your favorite sport while helping a disabled person play it with you. What would you volunteer to do in your community?

Includes asking your doctor the right questions to get the most from medical checkups. Learning how to keep your own health records is important, too.

## Regular Health Care

It's important to get regular health care. Regular checkups help doctors find health problems early, before they become serious. Doctors often check health records, blood pressure, heart rate, and other things. They also ask about your diet, exercise, and other habits. It's important to tell your doctor about all these things. Regular checkups can help you stay healthy and avoid serious problems. It's also important to get a blood type and a history of childhood diseases and allergies.

## Preventive Medicine

Preventive medicine is a type of health care that helps you stay healthy and avoid serious problems. It includes things like regular checkups, blood pressure checks, and other tests. Preventive medicine can help you find health problems early, before they become serious. It's important to get regular preventive medicine. It can help you stay healthy and avoid serious problems. It's also important to tell your doctor about all these things. Regular checkups can help you stay healthy and avoid serious problems. It's also important to tell your doctor about all these things.

## Choosing Health Care

The kind of health care you and your family choose will depend on a number of factors, particularly the kind of health

insurance your family has. Health insurance protects people from having to pay high medical costs themselves. Some people receive insurance for themselves and their families. Some get it through their work. Others pay for their own insurance. Medicaid, provided by state and local governments, helps to pay medical bills for low-income families.

## Public Health Services

Most schools employ a nurse who provides general health counseling and takes care of minor injuries or illnesses that occur at school. Your school may also have a social worker or psychologist to counsel

students on matters of mental health. Some schools also have a health room where students can get first aid or other help. It's important to know where these places are and what services they offer.

City, county, state, and federal health departments all provide health information and other services for little or no cost. They often provide immunization (tiny-pinkish ZAY-shun) against specific diseases, such as flu, tuberculosis, or tetanus. Immunization, which is usually given by injection, prevents you from getting a disease. Government departments also publish information about ways to keep healthy and prevent disease. Health departments may be available in your area.

Do you ask questions when you visit your school nurse?



**Davis Publications, Inc.**

***The Photographic Eye***

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by New England Book  
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*Designer's Comments*

The visual focus of the book is the fine selection of student photographs, which begged to be run large. I settled on a three-column format for maximum flexibility, using simple rules to pull together a wide range of material (text, extended captions, exercises, technical tips and biographies).

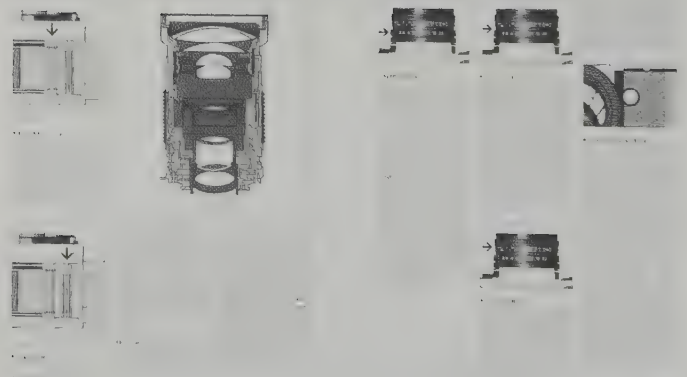
*Judges' Comments*

Nice use of color and good photographs.

THE **PHOTOGRAPHIC EYE**  
*Learning to See with a Camera*



Michael F. O'Brien & Norman Sibley







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## Exploring Painting

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Nancy Kline

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Greta D. Sibley

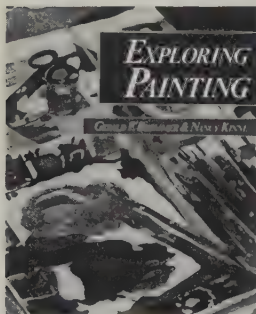
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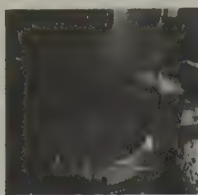
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Production Coordinator  
Kyrill Schabert

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Regular photocomposition  
by Devlin Graphics  
with Times Roman Bold  
and Bold Italics display



Getting into Painting



6. Early in the painting process, ground pigment and water are mixed together to disperse the color particles evenly.

7. The color mixture is then ground with added liquid on a triple roll mill, which assures evenly sized particles and a smooth consistency. The evenly ground mixture is then sent to a medium room, where the binder is added.

8. The paint mixture on the table is put into a watercolor, drying on a warm granite slab. The amount of drying can be controlled by the length of time the mixture is allowed to remain on the slab.



Some are illustrators whose work may appear in books, adve-  
nenses or technical materials. Others draw detailed renderings  
of buildings before they are completed (they are known as archi-  
tectural delineators). Artists paint murals, plan layouts for posters,  
use computer graphics to design cars and slot machines. Painted  
subjects are used in a variety of graphic design projects, from

Many television and film careers involve painters. Background  
or scenic artists are essential to films, and storyboard illustrators  
help produce what you see as a cartoon on TV. Stage and set  
designers are also skilled painters. Painters are also needed to teach  
painting at various academic levels, from elementary school through  
college.

It is easy to see that developing your painting skills will give you  
more than a few career opportunities. Remember, though, that one  
important thing is essential to successful painters cannot be taught  
in school. That is self-discipline. Many art careers require that you  
motivate yourself and work independently, according to your own  
time schedule. If you get used to working on your own now, you'll  
find it much easier later, when your job depends on it.

### SOMETHING ABOUT THE PAINTS WE USE

Painting is the art of putting color on a surface. As you begin to  
color a variety of surfaces, you'll find you have many kinds of paint  
from which to choose. All paints are composed of three ingredients:

colored pigment particles; the medium or vehicle which carries the  
pigment; and a solvent or volatile liquid which makes the paint

Pigments are dry powders made from both natural and manu-  
factured materials. Some are permanent while others tend to fade a  
bit in bright sunlight. Some are made from the earth, some from  
minerals and some are completely synthetic. All are ground into  
powders in the first step toward paintmaking.

Colored powders are then added to liquid medi-  
ums (vehicles) which have two purposes: to carry the pigment particles  
in suspension so they cover the surface evenly; and to bind or stick  
the colored particles to a surface.

Solvents are used to thin the colored mixtures to an easy brushing  
consistency. After their task is accomplished, solvents evaporate,  
leaving the medium and pigment bound to the newly painted sur-  
face. The solvents must not change the quality of the color, must  
not have a strong odor and must not be toxic.

Other ingredients are often added to paint recipes. Driers, ex-  
tenders, wetting agents and preservatives may be required. Generally,  
the pigments (colors) used in each type of paint are the same,  
the recipes varying only in regard to mediums and solvents. A sim-  
ple chart will help you see many of the painting media available  
to artists, and will help you compare the various media you will  
be using.

### NAMES OF PAINT

Watercolor (transparent)

Acrylic

Enamel

Decorative Colors

Poster (color)

Tempera Paint (schools)

Paint

Oil

Alkyd

Lacquer

Oil Paint

### MEDIUM/VEHICLE WATER-BASED MEDIA

Gum Arabic Solution

Acrylic Polymer Emulsion

Casein (Milk Protein)

Gum Arabic Solution

Egg Yolk and Water Solution

Gum Arabic Solution/Plastic

Vegetable Glue and Water

Vegetable Glue and Water

Gum Tragacanth to hold pigment together

Oil

Alkyd

Lacquer

Oil Paint

Oil

Alkyd

Lacquer

Oil Paint

Oil

Alkyd

Lacquer

Oil Paint

Oil

Alkyd

Lacquer

Oil Paint

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Oil Paint

Oil

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Lacquer

Oil Paint

Oil

Alkyd

Lacquer

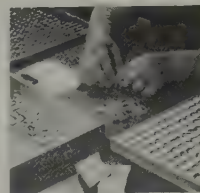
Oil Paint

Oil

Alkyd

Lacquer

Painting Is Communication



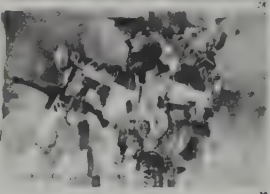
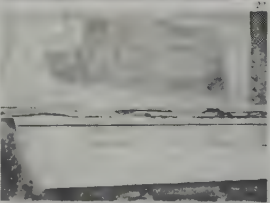
5. The final step in paint preparation is packaging. Here, watercolor pans are being packaged by hand. All painting photographs courtesy Winsor & Newton, Inc., England.

### Media and Techniques

27. Rolland Golden uses his life, Angles and  
Beer, to help explain his subject. "The top of the  
table with the beer can is the dynamic point of  
emphasis. Perspective creates an angular table top  
which is surrounded by angles throughout the  
picture plane. Changes in the real scene were  
introduced to emphasize the angular motif. Selective  
seeing is an important part of an artist's  
creative work." The painting is 22 x 30"  
(56 x 76 cm).

28. Phil Dike has been working with images of  
the sea for most of his life. Wave Echo  
(22 x 30" - 57 x 76 cm) is a carefully abstracted  
image that involves the basic elements of shore,  
sea and sky. The artist searches for certain shapes,  
patterns and colors, and then simplifies and  
arranges them to suit his design requirements.  
Compare this coastal view with that of Linda  
Stevens to see how artists' individual expressions  
are the result of their desire to communicate personal  
ideas.

29. Morris Shubin started painting bikers by  
brushing random shapes of color onto the paper.  
He did not have a definite subject or style in  
mind, but designed the surface to emphasize  
form. After these abstract shapes were dry, the  
artist began to develop the subject, allowing the  
original shapes, colors and patterns to suggest  
bikers and their vehicles.



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## ACTIVITIES

### ART HISTORY

□ Winsor Homer (see page 24) was the first American artist to use watercolor in major painting statements. He also worked in other media, as was common at his time (1839-1910). Research the art and write a short paper discussing his use of transparent watercolor. When did he begin to use the medium? What were his favorite subjects? Why is watercolor a good medium for working outdoors - on location? In what parts of America did he do his painting? What things of interest did you find about his work? Name the titles of five of his watercolors.

□ Study Helen B. Reed's watercolor, *Still Life with Mouse*, on page 64. How would you describe her composition? What is a fitting title? (Look the word up in a dictionary if necessary.) How does the use of line and shape or arrangement of parts of her work? Is the painting realistic, representational or nonobjective? Why? Is it naturalistic or designed? Can you call it abstract? Why? How has she used the characteristics of warm and cool colors to advantage? How many ways has she used design to control visual movement? What contrasts do you see? How has she emphasized the transparency of the watercolor medium?

### CRITICISM / ANALYSIS

□ George Post used his unique watercolor style in painting *Watercolor*, in 1912 (18 x 25" - 46 x 58 cm). Describe what you see in the painting. How would you describe the major shapes? How is line used? Is it always an outline? Use words to describe the lines.



Describe the artist's use of major shapes, detail, balance and composition. Describe his handling technique. Is it loose or tight? Free or restricted? Do you like his approach to watercolor painting? Why? Look up his name in the index and study his other paintings in the text. Note his consistent style. How would you describe his style?

□ Study Helen B. Reed's watercolor, *Still Life with Mouse*, on page 64. How would you describe her composition? What is a fitting title? (Look the word up in a dictionary if necessary.) How does the use of line and shape or arrangement of parts of her work? Is the painting realistic, representational or nonobjective? Why? Is it naturalistic or designed? Can you call it abstract? Why? How has she used the characteristics of warm and cool colors to advantage? How many ways has she used design to control visual movement? What contrasts do you see? How has she emphasized the transparency of the watercolor medium?

### AESTHETICS

□ Both Phil Dike (page 76) and Linda Stevens (page 75) have painted their impressions of coastal images. Write a paper or prepare a

television script that describes:  
1) what you see in each work;  
2) the difference between realism and personal interpretation; 3) different approaches to the same subject; 4) other similarities and/or differences; 5) your personal reaction to each work; 6) your reasons for your feelings.

□ Study Sandra Beebe's watercolor on the cover of this book, and discuss or write about it, describing:  
1) her painting style; 2) her use of line, shape and edges; 3) her use of color; 4) her treatment of subject matter; 5) her control of the medium; 6) her brushwork; 7) your own reaction to the painting; 8) the reasons for your feelings about it.

### PRODUCTION / STUDIO

□ Cut scraps of various white papers (drawing, watercolor, newsprint, typing, slick, textured, etc.) about six inches square. Use watercolors and any tools available (brushes, fingers, sticks, sponges, washed paper) to color them in as many different ways as possible. Select parts of a dozen samples and trim them to the same or different sizes and arrange them on a black background (cardboard, large construction paper, etc.) as a display chart.

□ Make a series of six paintings of one simple subject (still life, clown's face, landscape, barn, etc.). Paint on small sheets (4 x 6") with a large brush. Use different color schemes with each painting. After drawing and painting several times, try painting directly, without drawing first.

77



## Printing

Printed in four colors by Arcata Graphics/Kingsport. Separations by Sixty-Six Litho USA, Ltd

## Paper

Somerset Glare-Free Gloss from Warren Paper Company supplied by Hobart/MacIntosh

## Binding

Smyth sewn case by Arcata/Kingsport. Endlinings Rainbow Antique Melon A

## Cover

Sheetfed offset in four colors by Arcata/Kingsport on 80# Warrenflo. Mylar coating. Separations by Sixty-Six Litho USA, Ltd. Times Bold Italic display by Devlin Graphics

8 1/2 x 10 inches

246 pages

\$26.95 retail

10,000 copies

## Designer's Comments

The challenge was to accommodate artwork of every conceivable format and captions of widely varying length, while shaping the layout attractively and making all material approachable for younger readers. After calculating the proportion of captions to text, I designed a grid with a wide inner column for the text and a narrower outer column for captions. The choice of column width was an asset in handling the illustrations.

## Judges' Comments

Nice color balance. Title in white, good. Beautiful book.



1. Kent Twitchell's gigantic figures loom over parking lots and streets in downtown Los Angeles. His paintings of friends (this is titled Edward Ruscha as Christ) look very realistic in spite of their large size. The artist develops detailed drawings and small paintings before transferring his image to a wall. Here, the work is still being finished.



2. Mary Cassatt painted Mother and Child (1890) in a loose technique. The artist emphasized the love between mother and child in much of her work. Note how the center of interest (the child's face) is handled with a bit more detail than is found in the rest of the painting. Oil on canvas 35 x 25" (89 x 64 cm). Wichita Art Museum, Kansas.

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## chapter 14

## PEOPLE

Artists have been painting people from the earliest of times. They have painted portraits, full figures and groups, and have painted people alone and in environmental settings. They have painted nude and clothed figures, young and old, abstracted, stylized and realistic, large and small, in every available painting medium. If you look through an art history book, you will find more paintings of people than of any other subject.

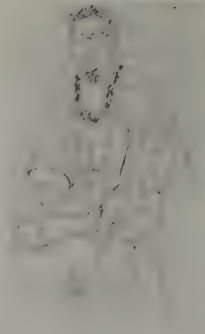
Throughout history, artists have recorded how people looked, dressed and lived. We have no photographs of George Washington, yet we know how he looked. The invention of the camera caused artists to take a second look at people, and changed both the purpose of their people paintings and their ideas about portraits and people in their art. The camera provided a way to create detailed portraits, so paintings of people could become more generalized, and design and style more dominant.

There are two main aspects of every painting involving people: 1) the depiction of the person or people, and 2) the composition of the work. Some carefully finished portraits appear in poorly composed paintings. And in some well designed paintings the figure is not well done. If these two elements are in balance the result is usually pleasing.

When working with figures or faces in paintings, you can consider them in one of two ways: 1) you may decide that they must look realistic in order for the painting to work; or 2) figures may be secondary to the subject of the painting and need not look like actual people. As high school students studying painting, you will find that this second consideration is generally more important. You are learning to make paintings with people in them, rather than accurate portraits. It is important to understand some generalized features of people and use them in your work, but successful portrait painting generally requires special drawing and painting classes.

### LEARNING TO PAINT PEOPLE

Success in painting people is based on the successful drawing of people, which is based on careful observation. Study how the human

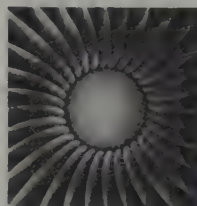


3. This is a contour drawing; the artist emphasizes outside edges and overall shapes in the model's form.

3

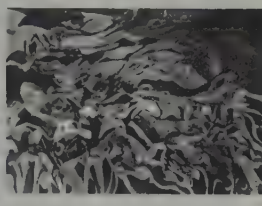
153

### Subject Matter



15. Judy Chicago used stencils to create the patterns in her airbrushed painting, Through the Flower, a 60 x 60" (152 x 152 cm) acrylic work on canvas. The stencils produced the hard edges of the shapes, while the airbrush technique created the soft color transitions within each shape. The pattern is regular and the design is formal.

16. Sandra Beebe's watercolor Rock Pool (22 x 30" - 56 x 76 cm) is derived from natural subject matter, and is treated with random and irregular pattern. If you place a small mat over various sections of the painting, many nonobjective patterns can be seen. If you use pattern to abstract natural subjects, your paintings may include many nonobjective areas.



### USING PATTERN AS SUBJECT

The key to understanding pattern is repetition. When colors or shapes are repeated with a degree of regularity, pattern is created. Look around you. Both regular and irregular patterns occur in ceiling tiles, windows, fabrics, sidewalks, trees. Designers use pattern to unify surfaces and to provide visual enrichment. It is this second use which is most important to painters.

Some nonobjective painters have made creative use of pattern in their work. They use line or shape to create patterns of various types, and often the pattern itself can be considered the subject of the work.

A variety of nonobjective paintings which emphasize pattern can be seen on these pages. Some of the other paintings in this chapter also make use of pattern, since many hard-edge and optical artists use it to design their picture spaces.

When you make nonobjective paintings using pattern, remember that your pattern can be regular or irregular, planned or random, formal or informal. Look at pattern around you to get ideas for your paintings. Use a small viewfinder or mat to find patterns in your immediate environment. You can also use such a viewfinder to find nonobjective patterns in your own paintings, and enlarge them to make a new painting.

Study, select and sketch some ideas before you start working. Select colors to emphasize the patterns so they will remain the most important part of your work, and become the subject matter of a nonobjective painting.

206

### Nonobjective Art



17. Many kinds of pattern are combined in this student's tempera painting. Notice the care taken to keep edges crisp and colors as pure as possible. When designs are as complex as this, several sketches must be made to plan the arrangements of the various parts.

18. This nonobjective painting by a student is made of several types of pattern—large irregular shapes and small dots. A tempera paint and water mixture was first designed on a piece of waterproof black manila board, which was tilted to make the color run and drip. When dry, hands were drawn across the board, and the resulting shapes were filled with tempera dots. A limited palette of close values of complementary colors creates the vibrant effect.

207



**Houghton Mifflin  
Company**

**Houghton Mifflin  
Reading Minibooks**

**Can You Help?**  
Elizabeth West

**Who Lives Here?**  
Alec Rafter

**Baxter and the Best  
Bread**  
Judy Delton

**The Bremen Town  
Musicians**  
The Brothers Grimm

**Dinosaurs**  
Anne Martin Miranda

**Designer**  
Kirchoff/Wohlberg

**Cover Designer**  
Kirchoff/Wohlberg

**Illustrators**

**Can You Help?**  
Dennis Hockerman

**Who Lives Here?**  
Michael Adams

**Baxter and the Best Bread**  
Matt Novak

**The Bremen Town  
Musicians**  
Doug Cushman

**Dinosaurs**  
Alan Bernard

**Manuscript Editor**  
Rob Madrick

**Production Coordinator**  
Sandra Seigny

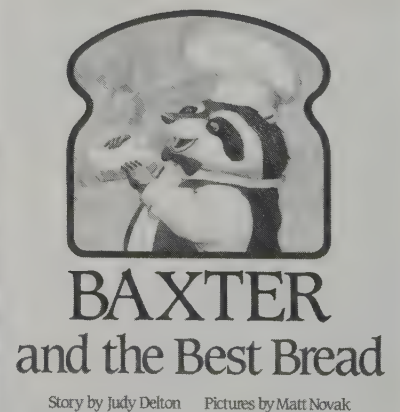
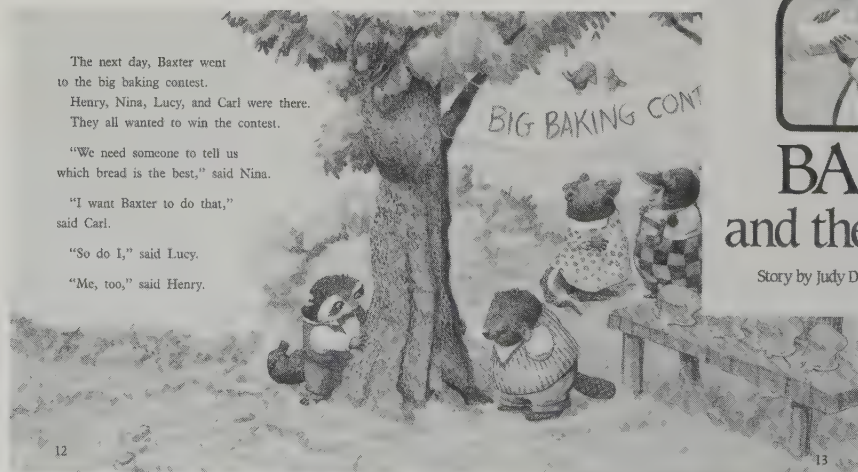
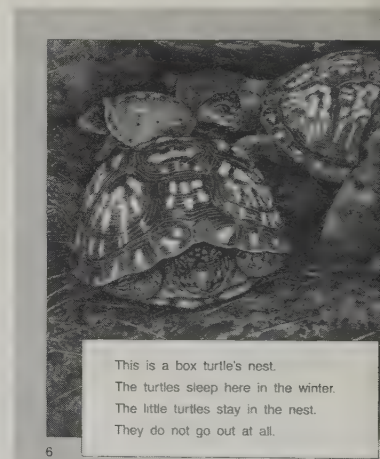
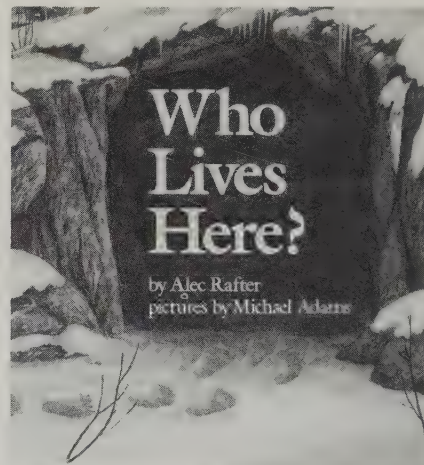
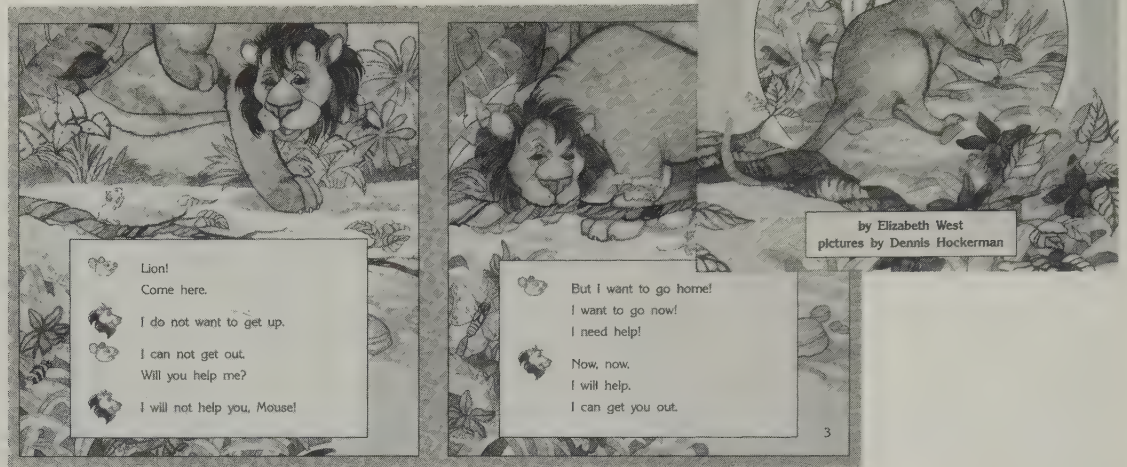
**Manufacturing Assistant**  
Sally Bratcher

**Composition**  
Mergenthaler Linotron  
202 by Typographic Art,  
Inc.

**Can You Help?**  
18 on 30 Korinna with  
Korinna Bold ITC  
display

**Who Lives Here?**  
18 on 30 Helvetica with  
Galliard Bold display

**Baxter and the Best Bread**  
18 on 28 Plantin with  
Caxton Roman Book  
display





The robbers jumped up and started to run.  
They thought that some monster was about to get them.  
Away they ran.



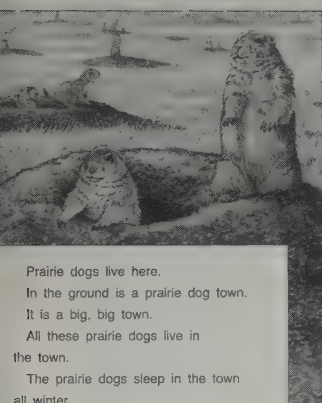
14



Then th  
and ate a

## The Bremen Town Musicians

by the Brothers Grimm pictures by Doug Cushman

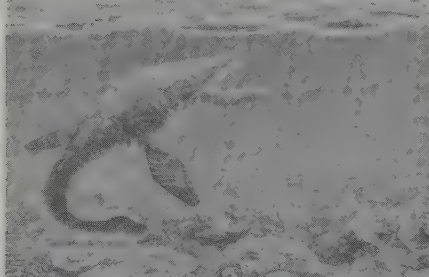


Prairie dogs live here.  
In the ground is a prairie dog town.  
It is a big, big town.  
All these prairie dogs live in the town.  
The prairie dogs sleep in the town all winter.

7

Some dinosaurs lived part of the time in water and ate fish.

This dinosaur could swim in the water.



6

Cryptocleidus

Dinosaurs had different ways to protect themselves.

The horns on this dinosaur helped to protect it.



Triceratops

7

### The Bremen Town Musicians

18 on 24 Korinna with Zapf Chancery Demi with Swash ITC display

### Dinosaurs

18 on 28 Helvetica with Plymouth display

### Printing

Sheetfed offset in four colors by Worzalla Publishing Company. Separations by Scan Studios

### Paper

70# Stora Matte from Newton Falls supplied by Hobart/MacIntosh

### Binding

Saddlewire by Worzalla Publishing Company

### Cover

Offset in four colors by Worzalla Publishing Company on Federal Paper Board, 10 point Carolina C1S. UV coating

8 1/2 x 9 1/8 inches

8 to 24 pages each

Retail price not available

4,500 to 5,000 copies each

### Designer's Comments

Each minibook was individually designed to invite and introduce the preprimer student to the world of reading. To insure this, a simple design approach was taken in both the selection of type styles and the layouts. Emphasis was placed on the selection of illustration in hope of providing the young reader with a variety of appealing art styles which complement the content of each book.

### Judges' Comments

Great illustrations. Covers are outstanding. Integrated type and illustrations, well done. Successful layout throughout.

**D. C. Heath and Company**

**Heath Reading Program**

**Cats Sleep Anywhere**

**Turtles Like to Sleep In**

**I Touched the Sun**

**Roads Go Ever Ever On**

**Designer**  
Leslie Dews

**Cover Designer**  
Judy Sue Goodwin-Sturges

**Art Editors**

**Cats Sleep Anywhere**  
Ellen Coolidge and Ingrid Cooper

**Turtles Like to Sleep In**  
Laurel Smith and Ingrid Cooper

**I Touched the Sun**  
Joan Paley and Judy Sue Goodwin-Sturges

**Roads Go Ever Ever On**  
Claudia Simon/Ann Bernard/Meryl Dabovich

**Manuscript Editors**

**Cats Sleep Anywhere**  
Laura Tills/Sue Paro

**Turtles Like to Sleep In**  
Tom Schiele/Sue Paro

**I Touched the Sun**  
Michele Mailhot/Sue Paro

**Roads Go Ever Ever On**  
Marcia Roebuck-Hoard

**Production Coordinator**  
Mary P. Hunter

**Composition**  
Mergenthaler Linotron 202

**Cats Sleep Anywhere**  
16 on 24 Palatino by Grafacon with display by Wrightson Typographers

**Turtles Like to Sleep In**  
13 on 18 Palatino by TSI Graphics with display by Wrightson Typographers

**I Touched the Sun**  
12 on 16 Palatino by York Graphic Services with display by Wrightson Typographers

**Roads Go Ever Ever On**  
11 on 14 Palatino by Graphic Typesetting Service with display by Wrightson Typographers

**Printing**

**Cats Sleep Anywhere**  
Web offset in four colors by R. A. Donnelley & Sons. Separations by Lehigh Press Colortronics

**Turtles Like to Sleep In**  
Web offset in four colors by Von Hoffman Press. Separations by York Graphic Services

**I Touched the Sun**  
Web offset in four colors by W. A. Krueger. Separations by Vec-Tron Data Graphics

**Roads Go Ever Ever On**  
Web offset in four colors by W. A. Krueger. Separations by Magna Graphic

**Paper**  
50# Mead Pub Matte from Mead Paper Company supplied by Mead Paper Company

**Binding**

McCain stitched by the above text printers

**Cover**

Sheetfed offset in six colors by Mid-City Lithographers on Wyomissing, White Corvon II supplied by Mid-City Lithographers. Separations by Magna Graphic. Five Mil Polyester Lamination, Post Cambric Embossed. Calligraphy by Colleen

8 × 10 inches

256 to 608 pages each

Retail price not available

25,000 to 30,000 copies each

**Designer's Comments**

The overall design plan was to create an approachable and familiar format, much like the books found in a child's home. The pacing and variety of the worldwide art brought a fresh richness to the series. The larger 8 × 10 size allowed more space for art embellishment than does the normal school reader. The challenge of the Teacher's Edition was to achieve simplicity from the complexity. We aimed to save the teacher time by providing a clear, open, easy-to-use guide.

**Judges' Comments**

Outstanding quality of illustrations. Designed well for children. Qualities carried through all levels. Design is not obvious, nothing is imposed. Type is well spaced.



**The Cats Burglar**

by Peggy Parish

"Oh, Aunt Emma," said Mrs. James. "Not another cat!"

"Isn't he cute?" said Aunt Emma. "I named him Baby Bear."

Mr. James looked around. Cats were here, there, everywhere.

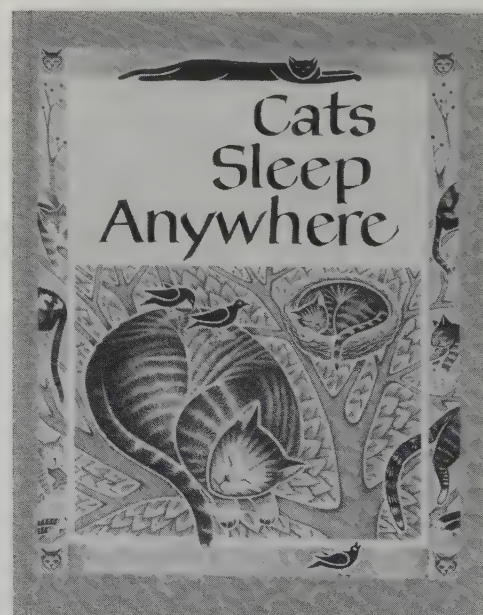
"Look at them," he said. "They are ripping up everything."

"I don't care," said Aunt Emma. "Everything is old anyway. I like to see them play. They make me laugh."

"You have too many cats," said Miss Wilson. "People are laughing at you."

"Oh, shush," said Aunt Emma. "I'm an old lady. I don't care what people say."

She looked at the clock. "My goodness," she said. "It is my bedtime. All of you, shoo."







**Heinle & Heinle  
Publishers**

**Voces De  
Hispanoamerica**

**Raquel Chang-  
Rodriguez  
and Malva E. Filer**

**Designer**  
Catherine Dorin

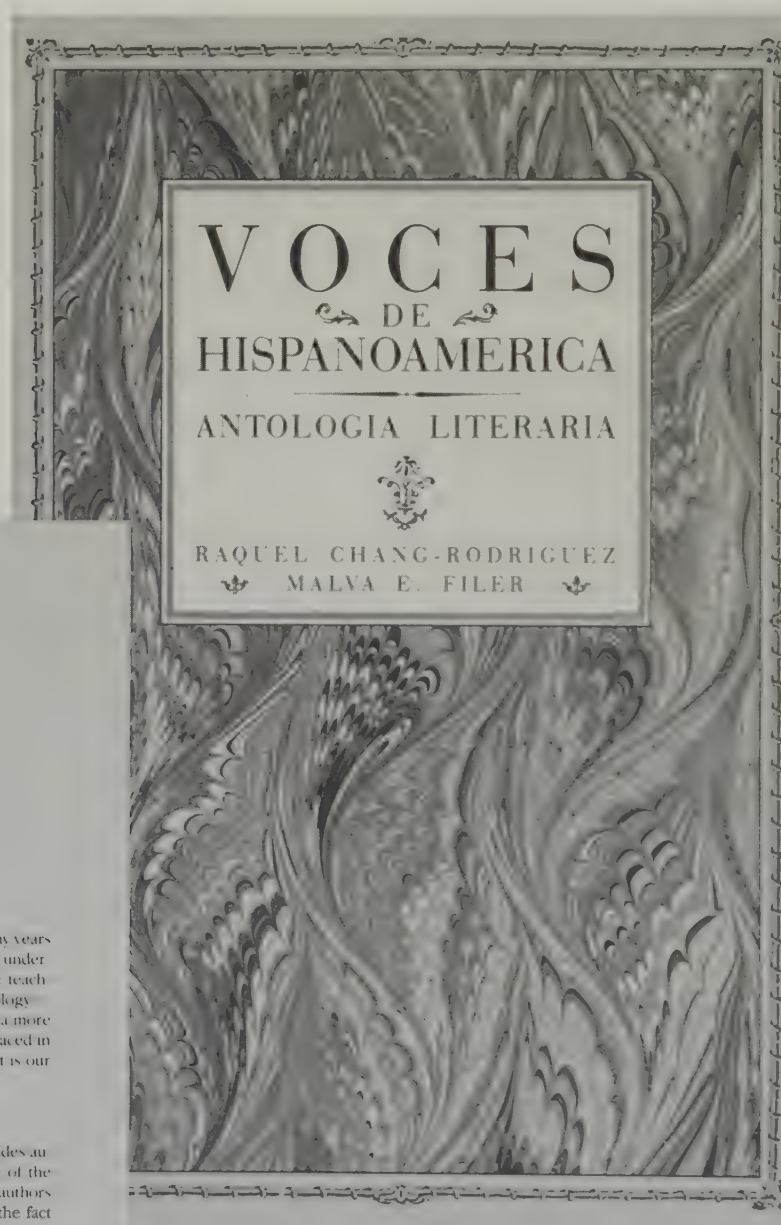
**Cover Designer**  
Paola di Stefano

**Manuscript Editor**  
Janet Dacksdorf

**Production Coordinator**  
Pat Talobert and  
Erik Smith

**Composition**  
9 1/2 on 12 ITC Garamond Book by Black  
Dot with ITC Garamond  
Book display

**Printing**  
Web offset in one color  
by C. J. Krehbiel



## PREFACE

### Introductory note

*Voces de Hispanoamérica: antología literaria* is the result of many years of teaching Spanish-American literature both at the graduate and the undergraduate level, and of working with different types of anthologies. Our teaching experiences convinced us of the need for a new kind of anthology—one that would meet the demands of today's instructors, and those of a more sophisticated audience. This book is our solution to the problems we faced in finding the right combination and presentation of literary materials. It is our hope that it will meet your needs as well.

### Features of the text

*Voces de Hispanoamérica* is an up-to-date anthology which includes authors from the Colonial period to the present. It incorporates some of the most influential writers in Spanish America today and gives women authors the representation they merit. In addition, *Voces* takes into account the fact that students must be provided with the necessary background information and context in studying, analyzing or evaluating literary works, and presents them with detailed essays for each of the five historical periods included. Finally, the single volume format was conceived as an easily adaptable format in one- or two-semester courses. These features are not present in texts currently published in the United States.

### Prospective users

*Voces de Hispanoamérica* is primarily intended for students enrolled in a one- or two-semester introductory course of Spanish-American literature. It can also be adopted as a reader in fourth semester or more advanced Spanish courses. Furthermore, the introductory essays and literary selections, plus the



**Paper**  
60 lb. Satin Kote Ecreu  
from Plainwell supplied  
by WWF Paper Corpora-  
tion

**Binding**  
Adhesive case by C. J.  
Krehbiel. Endlinings  
Rainbow Parchment  
Desert Tan

**Cover**  
Sheetfed in four colors  
by New England Book  
Components on 80 lb  
Warrenflo supplied by  
S. D. Warren. Separations  
by New England  
Book Components.  
Mylar coating. Bodoni  
display

6 × 9 inches

576 pages

\$24.00 retail

7,000 copies

**Judges' Comments**  
Good use of cream-col-  
ored paper. Typeface is  
well chosen.

serable de mí trájeme a mí conmigo y traje mi mayor enemigo en esta in-  
clinación, que no sé determinar si por prenda o castigo me dio el Cielo, pues  
de apagarse o embarazarse con tanto ejercicio que la religión tiene,  
reventaba como pólvora, y se verificaba en mí el *privatio est causa appeti-*  
*tus*.<sup>10</sup>

Volví (mal dije, pues nunca cesé): proseguí, digo, a la estudiosa tarea  
(que para mí era descanso en todos los ratos que sobraban a mi obligación)  
de leer y más leer, de estudiar y más estudiar, sin más maestro que los mismos  
libros. Ya se ve cuán duro es estudiar en aquellos caracteres sin alma, care-  
ciendo de la voz viva y explicación del maestro; pues todo este trabajo sufría  
yo muy gustosa, por amor de las letras. ¡Oh, si hubiese sido por amor de Dios,  
que era lo acertado, cuánto hubiera merecido! Bien que yo procuraba ele-  
varlo cuanto podía y dirigirlo a su servicio, porque el fin a que aspiraba era  
a estudiar Teología<sup>11</sup> pareciéndome menguada inhabilidad, siendo católica,  
no saber todo lo que en esta vida se puede alcanzar, por medios naturales, de  
los divinos misterios; y que siendo monja y no seglar, debía, por el estado  
eclesiástico, profesar letras; y más siendo hija de un San Jerónimo,<sup>12</sup> y de una  
Santa Paula,<sup>13</sup> que era degenerar de tan doctos padres ser idiota la hija. Esto  
me proponía yo de mí misma y me parecía razón; si no es que era (y eso es  
lo más cierto) lisonjear y aplaudir a mi propia inclinación, proponiéndole  
como obligatorio su propio gusto.

(1691)

## Redondillas<sup>14</sup>

### I

Hombres necios que acusáis  
a la mujer sin razón,  
sin ver que sois la ocasión  
de lo mismo que culpáis;

si con ansia sin igual  
solicitáis su desdén,  
¿por qué queréis que obren bien,  
si las incitáis al mal?

10. "La privación es causa de apetito".

11. Teología: se consideraba que esta ciencia era la reina de las diversas ramas del saber.

12. San Jerónimo: padre y doctor de la Iglesia (347-420). Tradujo la Biblia al latín en la versión llamada *Vulgata*. El convento donde profesó sor Juana era de la Orden de San Jerónimo y por eso ella se considera hija espiritual del Santo.

13. Santa Paula: discípula de San Jerónimo. Sor Juana profesó en el Monasterio de Santa Paula de la Orden de San Jerónimo.

14. Redondilla: estrofa de cuatro versos de ocho sílabas (octosílabos) de rima consonante (abba). Sor Juana no le dio título a ninguno de sus poemas, excepto *El sueño*, y por eso hoy día se les conoce por el primer verso.

Combatis su resistencia  
y luego, con gravedad,  
decís que fue liviandad  
lo que hizo la diligencia.

Parecer quiere el denuedo  
de vuestro parecer loco,  
al niño que pone el coco  
y luego le tiene miedo.

Queréis, con presunción necia,  
hallar a la que buscáis,  
para pretendida, Thais,<sup>15</sup>  
y en la posesión, Lucrecia,<sup>16</sup>

¿Qué humor puede ser más raro  
que el que, falto de consejo,  
él mismo empaña el espejo,  
y siente que no esté claro?

Con el favor y el desdén  
tenéis condición igual,  
quejándoos, si os tratan mal,  
burlándoos, si os quieren bien.

Opinión, ninguna gana;  
pues la que más se recata,  
si no os admite, es ingrata,  
y si os admite, es liviana.

Siempre tan necios andáis  
que, con desigual nivel,  
a una culpáis por crúel  
y a otra por fácil culpáis.

¿Pues cómo ha de estar templada  
la que vuestro amor pretende,  
si la que es ingrata, ofende,  
y la que es fácil, enfada?

Mas, entre el enfado y pena  
que vuestro gusto refiere,  
bien haya la que no os quiere  
y quejáis en hora buena.

Dan vuestras amantes penas  
a sus libertades alas,  
y después de hacerlas malas  
las queréis hallar muy buenas.

¿Cuál mayor culpa ha tenido  
en una pasión errada:  
la que cae de rogada,  
o el que ruega de caído?

¿O cuál es más de culpar,  
aunque cualquiera mal haga:  
la que peca por la paga,  
o el que paga por pecar?

Pues, ¿para qué os espantáis  
de la culpa que tenéis?  
Queredlas cual las hacéis  
o hacedlas cual las buscáis.

Dejad de solicitar,  
y después, con más razón,  
acusaréis la afición  
de la que os fuere a rogar.

Bien con muchas armas fundo  
que lidia vuestra arrogancia,  
pues en promesa e instancia  
juntáis diablo, carne y mundo.<sup>17</sup>

### II

Este amoroso tormento  
que en mi corazón se ve,  
sé que lo siento y no sé  
la causa por que lo siento.

15. Thais: o Tais, cortesana griega del siglo IV a. de J.C., amante de Alejandro Magno y su acompañante en el viaje que éste hizo al Asia.

16. Lucrecia: esposa de Tarquino Colatino que, violada por el hijo del rey de Roma, se

suicidó avergonzada. El ofendido esposo se convirtió en líder de la rebelión que dio fin a la monarquía romana.

17. Diablo, carne y mundo: los tres enemigos del alma según la doctrina católica.

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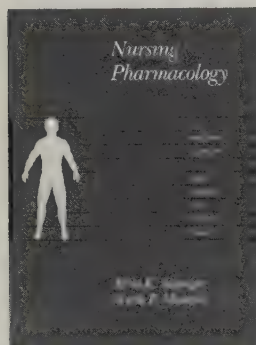
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## CHAPTER 9

# Introduction to the Central Nervous System

### Overview of the Central Nervous System

Inputs  
Outputs

### Processing: Special Functions of the Principal Brain Regions and Systems

The Brainstem  
The Diencephalon  
The Cerebellum and Corpus Striatum  
The Limbic System  
The Cerebral Cortex

### The Physiology of Nerve Cells

Characteristics of the Neuron  
Resting State

### Nerve Cell Function: Conduction

### Nerve Cell Function: Neurotransmission

Mechanisms of Synaptic Transmission  
Drug Effects on Synaptic Transmission  
The Major CNS Transmitters

## Overview of the Central Nervous System

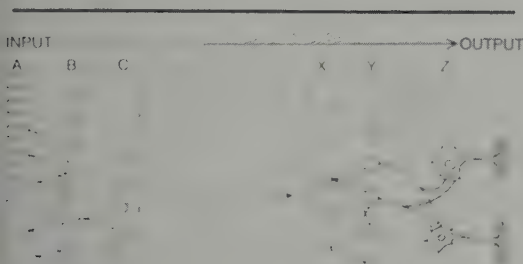
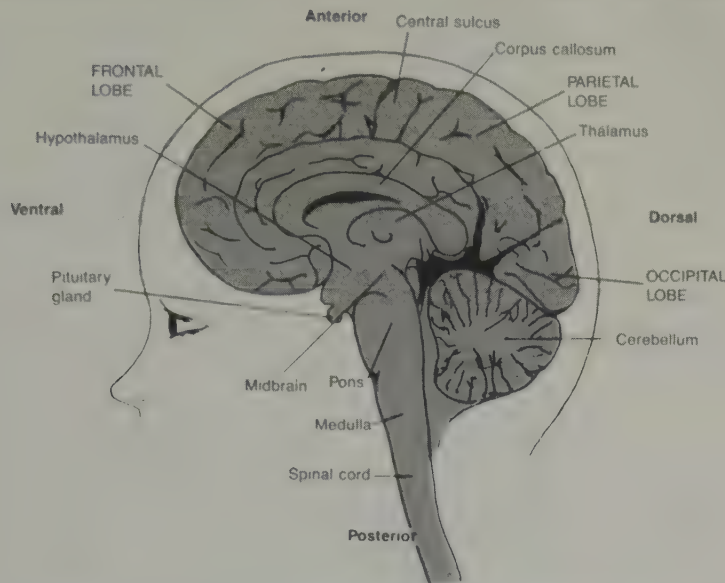
Drugs may alter central nervous system functioning (such as mood, arousal state, muscle tone, relay of sensory inputs, memory, learning, or motor coordination) by interacting either with specific regions or systems of the brain or with chemicals that serve as neurotransmitters. A basic knowledge of both neuroanatomy and neurochemistry is therefore necessary for understanding the action of drugs that affect the central nervous system (CNS). This chapter reviews the essentials of neuroanatomy and neurochemistry, with the goal of providing a general description of (1) how the central nervous system receives and processes information and generates behaviors, (2) how the most important brain regions and systems contribute to the regulation of various functions, and (3) how nerve cells transmit information.

The major brain regions (Figure 9-1 and Table 9-1) from lowest to highest are the medulla oblongata, pons, cerebellum, midbrain, hypothalamus, thalamus, corpus striatum, limbic system, and cerebral cortex. Locations within the nervous system are designated as follows: the top of the brain is designated *anterior*, or *rostral*; the lower part is designated *posterior* or *caudal*; the back of the brain is *dorsal* and the front is *ventral*; *medial* means toward the middle and *lateral* means toward the side, left or right.

The activities of the CNS can be divided into three categories (Figure 9-2): (1) inputs, the flow of information into brain centers; (2) outputs, control of muscles, organs, and glands; and (3) processing



**Figure 9-1**  
Major brain regions



**Figure 9-2**  
Overall organization of the brain is indicated in a rough caricature that suggests the flow of information from the input of sensory signals by receptor cells (A) to the eventual output by motor neurons (Z) terminating on muscle cells. The outputs of receptors and neurons usually branch to send diverging signals to the next stage. Most neurons receive converging inputs, both excitatory and inhibitory, from earlier stages. Something is known about the significance of the connections near the input end of the brain (B, C) and near the output end (X, Y). Far less is known about the workings of regions in between, which make up most of the brain. From D. H. Hubel. *The brain*. *Sci. Am.* 241:51, 1979 © 1979 by Scientific American, Inc. All rights reserved.

which includes all intervening steps. Some inputs and outputs (carried by sensory and motor systems) relate to the interaction of the organism with the environment while others (physiochemical and autonomic inputs, autonomic and endocrine outputs) provide for maintenance of organ functions and the internal fluid environment.

### Inputs

We obtain information about the physical environment through specialized sensory receptors: rods and cones in the retina of the eye, hair cells of the ear, taste buds on the tongue, dendrites of olfactory neurons, touch and pain receptors in the skin; spindle organs of muscles and tendons, and hair cells of the vestibular system in the inner ear. Impulses generated by the action of appropriate stimuli on these receptors are conducted along **afferent** nerve fibers toward the brain. Neither the generation nor the conduction of these nerve impulses is particularly susceptible to the influences of drugs, with the exception of the action of aspirin-like drugs on pain receptors.

Information about the status of the internal fluid environment and organ function reaches the

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retrograde amnesia can extend back for a period of days or even weeks. Obviously, the loss of memories in such a case involves more than short-term memories. Why recent long-term memories are more vulnerable to injury than older long-term memories is a mystery.

From events such as my simple story we can draw two tentative conclusions. Because only recently perceived information is disrupted by a minor head injury, (1) short-term memory and long-term memory must be physiologically different, and (2) the transfer of information from short-term memory to long-term memory must take time. Information stored in fragile short-term memory is eventually consolidated into more stable long-term memory.

As soon as electroshock treatment came into therapeutic use, hospital personnel noticed that it appeared to produce amnesia for recent events. Zubin and Barrera (1941) confirmed that people who had received electroshock treatments could not remember afterward what had happened just before the electrical current was applied. Electroshock treatment, like head injury, appears to prevent consolidation. Probably, the storm of neural activity disrupts short-term memory and thus prevents the transfer of information to long-term memory. A single electroshock treatment does not damage long-term memory, but repeated treatment can cause permanent harm. Patients who have received hundreds of electroshock treatments have suffered long-term memory loss and become unable to learn anything new.

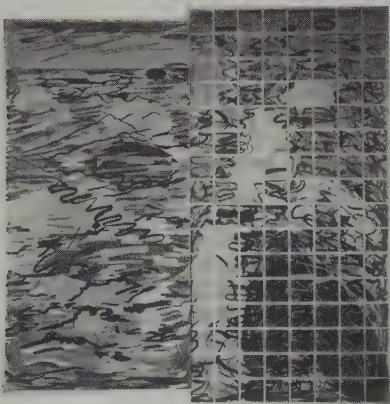
Because a single electroshock treatment disrupts short-term memory but not long-term memory, we can conclude that the brain stores old and new memories in different ways. The most likely explanation (proposed by Hebb, 1949) is that short-term memories are held by means of neural activity; that is, the information is encoded as a particular pattern of neural firing. Rehearsal is a behavior that permits us to prolong this neural activity. If something disrupts the pattern before consolidation has taken place, the information is lost. An electroshock treatment can produce the disruption by causing neurons to fire wildly, and a mild head injury can temporarily depress the ability of neurons to respond normally.

The physiological evidence suggests that long-term memory involves some physical change in the neural structure of the brain that is not disrupted by electroshock treatment or

by mild head injury. That is, there seems to be some sort of "wiring change" that encodes the information. For example, certain synapses between neurons may change in size, or new synaptic connections may develop. The next section discusses the behavioral and physiological characteristics of long-term memory in more detail.

- What processes have been suggested as reasons for failure of short-term memory?
- What is the consolidation hypothesis, and how is it supported by the recency effect and the primacy effect?
- How do head injury and electroshock treatment affect long-term and short-term memory?

## DISCOVERING PSYCHOLOGY



Neil R. Carlson

Like short-term memory, long-term memory retains information that is encoded in terms of sensory characteristics, but it also retains information that is encoded in terms of links with information that was learned earlier (that is, meaning). As we saw in the section on short-term memory, memory involves intermodal interactions. That is, when we retrieve a memory of an object, we can simultaneously recall what it looks like, sounds like, and feels like. Even though physiological evidence indicates that the memories of these properties are stored in different locations in the brain, they are tied together, undoubtedly by neural connections. Thus, any form of sensory input can cause the retrieval of all modes of storage. The sight of a kitten recalls its furry softness; the sound of a distant whistle evokes an image of a train.

### Depth of Processing

One of the most influential models of memory was presented by Craik and Lockhart (1972). They conceived of memory as a by-product of perceptual analysis. A **central processor**, analogous to the central processing unit of a computer, can analyze sensory information on several different levels. Because the central processor has a limited capacity, it cannot deal with all aspects of a stimulus. A person can



control the level of analysis by paying attention to different features of the stimulus. If the person focuses on the superficial sensory characteristics of a stimulus, then these features will be stored in memory. If the person focuses on the meaning of a stimulus and the ways in which it relates to other things the person already knows, then these features will be stored in memory. For example, consider this word:

tree

You can see that the word is written in black type, that the letters are lowercase, that the bottom of the stem of the letter *t* curves upward to the right, and so on. Craik and Lockhart referred to these characteristics as surface features, and to their analysis as **shallow processing**. In contrast, consider what the word *tree* means. You can think about how trees differ from other plants, what kinds and varieties of trees you have seen, what kinds of foods and

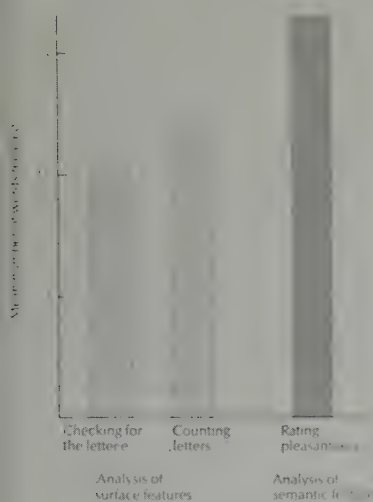
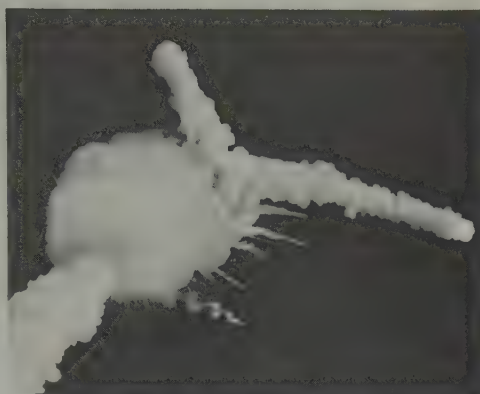


FIGURE 7.12

Mean number of words recalled after performing tasks that required shallow or deep processing. (Based on Craik, F.I.M., and Lockhart, R.S. *Journal of Verbal Learning and Verbal Behavior*, 1972, 11, 671–684.)



In some cases, visual images can trigger memories more easily than reading about the same event.

what kinds of wood they provide, and so on. These features are called **semantic features**, and their analysis is called **deep processing**. In this context, *semantic* refers to a word's meaning. In general, according to Craik and Lockhart, deep processing leads to better retention than surface processing does.

Among the evidence cited by Craik and Lockhart to support their model were the results from a study by Hyde and Jenkins (1969). These investigators asked subjects to analyze lists of words. Some subjects were asked to analyze surface features—to count the letters in each word or to see whether the word contained the letter *e*. Other subjects were asked to analyze deeper features—to think about the word and decide how pleasant or unpleasant they found it to be. Even though the subjects knew that they would be tested later to see how many words they could recall, those who engaged in a deeper level of processing remembered more words. (See Figure 7.12.)

An interesting experiment by Craik and Tulv

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#### PART C

#### MOTIVATION, EMOTION, AND CONSCIOUSNESS



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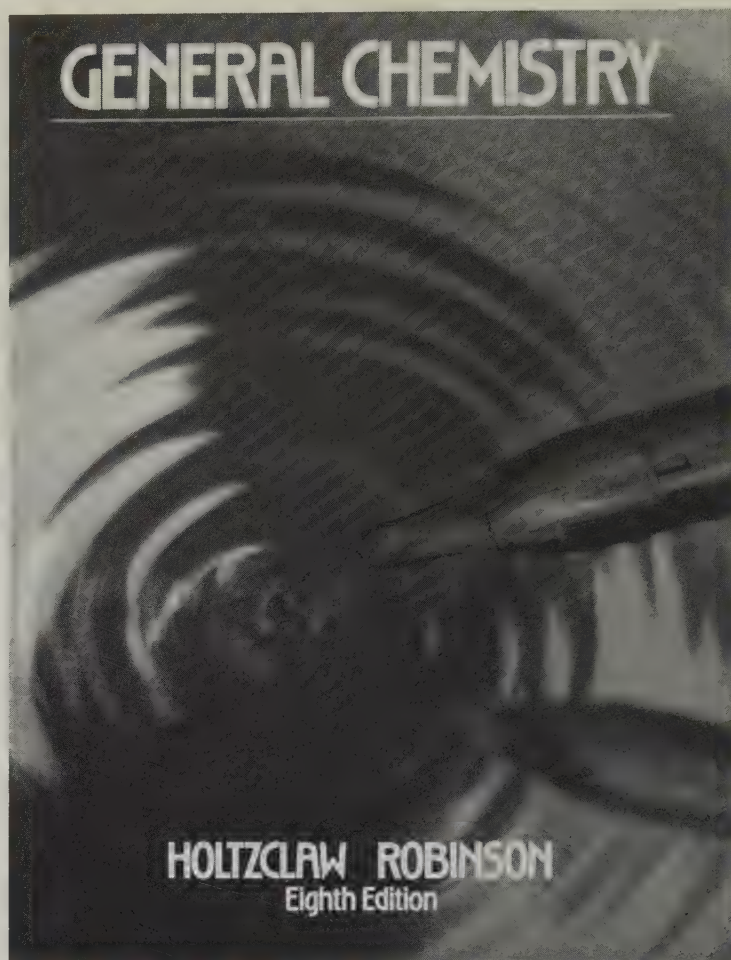
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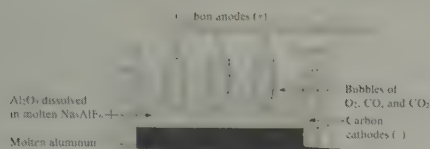


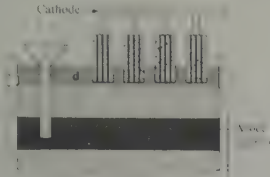
Figure 13.8  
A cell for the production of

Figure 13.9

The Hoopes electrolytic cell for the purification of aluminum. (a) is the bottom portion of the cell in contact with the anode.

(b) is the bottom portion of the cell in contact with the anode and (c) is the bottom portion of the cell in contact with the cathode. (d) is an electrolyte consisting of a mixture of molten fluorides, and (e) is the bottom portion of pure aluminum at the cathodes. (f) is a fluid arrangement by which impure aluminum may be added to the bottom of the cell.

electrolysis proceeds, the aluminum in the bottom layer is oxidized and passes into solution in the electrolyte as  $Al^{3+}$ , leaving the impurities behind; they are not oxidized under these conditions. The aluminum ion is reduced at the cathode. During electrolysis, purified aluminum is drawn off from the upper layer, and the impure metal is added to the lower layer.



### 13.3 Uses of the Active Metals

The alkali metals are not suitable for structural uses because of their reactivity and softness. They react with air and can be cut with a knife (Fig. 13.10). Their major utility stems from their reactivity and low melting points, although lithium is used to a limited extent in some alloys. Lithium-lead alloys are used in bearings, and lithium-magnesium and lithium-aluminum alloys are used in aviation and aerospace applications because of their lightness.

The alkali metals are silvery white in color and are excellent conductors of heat and electricity. The metals are generally stored under kerosene or in sealed containers to prevent reaction with air or moisture (Fig. 13.7). The heat evolved when sodium and potassium react with water may cause the hydrogen produced or the metal to ignite. Rubidium and cesium ignite in contact with water. Never touch an alkali metal with your fingers; the heat of the reaction of the metal with the moisture of your skin could cause ignition of the metal.

Sodium is used as a reducing agent in the production of other metals (such as potassium, titanium, zirconium, and the heavier alkali metals) from their chlorides or oxides. Lithium and sodium are used as reducing agents in the manufacture of certain organic compounds including dyes, drugs, and perfumes. Sodium and its compounds

impart a yellow color to a flame (Fig. 13.11). The yellow light penetrates fog well, so sodium is used in street lights. The synthetic rubber industry consumes large amounts of sodium, and the metal is used to prepare compounds such as sodium peroxide and sodium oxide that cannot be made from sodium chloride. Potassium has no major uses for which sodium cannot be substituted, so the uses of potassium are limited.

Magnesium is a silvery-white metal that is malleable and ductile at high temperatures. Although very reactive, it does not undergo extensive reaction with air or water at room temperature, due to the protective oxycarbonate film that forms on its surface (Section 13.1, Part 2). Magnesium is the lightest of the widely used structural metals; most of the magnesium produced is used in making lightweight alloys, the most important of which are those with aluminum and zinc.

The potent reducing power of hot magnesium is useful in preparing many metals and nonmetals, such as silicon and boron, from their oxides. Indeed, the affinity of magnesium for oxygen is so great that burning magnesium will react with carbon dioxide, reducing the carbon of the oxide to elemental carbon.



(Thus a  $CO_2$  fire extinguisher cannot be used to put out a magnesium fire.) The brilliant white light emitted by burning magnesium makes it useful in flashbulbs, flares, and fireworks.

Calcium, strontium, and barium are all silvery-white metals that are crystalline, malleable, and ductile. Calcium is harder than lead, strontium is as hard as lead, and barium is quite soft. Calcium is used as a dehydrating agent for certain organic solvents, as a reducing agent in the production of certain metals, as a scavenger to remove gases in molten metals in metallurgy, as a hardening agent for lead used for covering cables and making storage battery grids and bearings, in steel-making when alloyed with silicon, and for many other purposes.

Elemental strontium is not abundant and has no commercial uses. Barium is used as a degassing agent in the manufacture of vacuum tubes, and alloys of barium and nickel are used in vacuum tubes and spark plugs because of their high thermionic electron emission. It is interesting that  $Mg^{2+}$  and  $Ca^{2+}$  are not poisonous but  $Ba^{2+}$  and  $Sr^{2+}$  are very much so.

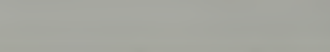
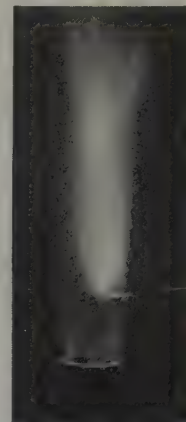


Figure 13.10  
Sodium is so soft that it can be cut with a knife.

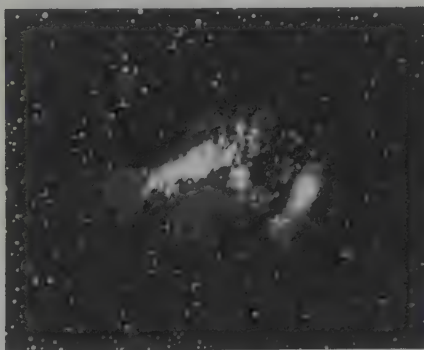
Figure 13.11  
Heating sodium or sodium salts causes emission of a bright yellow light.



## The Nonmetals, Part 1: Hydrogen, Oxygen, Sulfur, and the Halogens

22

Ninety percent of all atoms in the universe are hydrogen atoms.



In Chapter 20 we discussed the general behavior of the nonmetallic elements. In this chapter and the next we will examine the chemical behavior of some of these elements in more detail. This chapter treats hydrogen, oxygen, sulfur, and the halogens. The next chapter will treat carbon, nitrogen, phosphorus, and the noble gases.

### Hydrogen

Early in the sixteenth century the Swiss-German physician Paracelsus noted that a flammable gas was formed by the reaction of sulfuric acid with iron. However, it was not until 1766 that Cavendish, an Englishman, recognized this gas as a distinct substance and produced it by the action of various acids on certain metals and by the novel

method of passing steam through a red-hot iron barrel. Lavoisier, a French chemist, named the gas *hydrogen*, meaning "water producer," because water was formed when the gas burned in air.

### 22.1 Occurrence and Preparation of Hydrogen

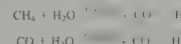
Hydrogen is the most abundant element in the universe. The sun and other stars appear to be composed largely of hydrogen, as do the gases found in interstellar space. It is estimated that 90% of the atoms in the universe are hydrogen atoms. However, hydrogen is only the ninth most abundant element in the earth's crust, and only negligible quantities are found in the uncombined state on the earth.

Hydrogen comprises nearly 1% of the weight of water, its most abundant compound. It is an important part of the tissues of all plants and animals, petroleum, many minerals, cellulose and starch, sugar, fats, oils, alcohols, acids and bases, and thousands of other substances. Hydrogen is also a component of many synthetic polymers and other elements.

At room temperature, hydrogen is a colorless, odorless, and tasteless gas. It is the lightest of all gases, with a density of 0.08988 g/L at STP. If cooled and compressed, hydrogen changes to a liquid that boils at  $-253^\circ\text{C}$  (20 K) and freezes at  $-259^\circ\text{C}$  (14 K).

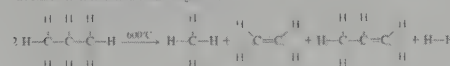
Hydrogen is more expensive to isolate than elements like oxygen and nitrogen that are found in the air in an uncombined state. Hydrogen must be obtained from compounds by breaking chemical bonds, and this requires much more energy than simply condensing an element to separate it from other substances found in air. The most common methods of preparing hydrogen follow.

**1. FROM HYDROCARBONS.** Hydrogen is produced commercially in large quantities from the steam-reforming of oil and natural gas. **Hydrocarbons** are compounds which contain only carbon and hydrogen. When a mixture of methane ( $\text{CH}_4$ , the principal component of natural gas) and steam is heated to a high temperature in the presence of catalysts, a gaseous mixture of carbon monoxide, carbon dioxide, and hydrogen is produced:



These are typical reactions of hydrocarbons, and other hydrocarbons may be substituted for methane.

Hydrocarbons can also be converted to hydrogen by the action of a catalyst. These reactions, called **cracking reactions**, are used to break down heavy petroleum and may produce hydrogen as a by-product. One example, using Lewis structures to illustrate the rearrangements, is



**2. ELECTROLYSIS.** Hydrogen is also produced when a direct current of electricity is passed through water containing a small amount of an electrolyte such as  $\text{H}_2\text{SO}_4$ .

**PWS-Kent Publishing  
Company**

***Managerial Accounting,*  
5th Edition**

**Geraldine F. Dominiak  
and  
Joseph G. Louderback  
III**

# **Managerial Accounting**

## **Fifth Edition**



**Dominiak and Louderback**



**Designer**  
Leslie Baker

**Cover Designer**  
Nancy Lindgren

**Manuscript Editor**  
Leslie Baker

**Production Coordinator**  
Marcia A. Locke

**Composition**  
10 on 12 Times Roman  
Linotron 202 by BI-  
COMP, Inc. with Eras  
display

**Printing**  
Offset in two colors by  
R. R. Donnelley & Sons

**Paper**  
45# Restorecote Thin  
from Glatfelter supplied  
by Hobart/MacIntosh

**Binding**  
Burst casebound by  
R. R. Donnelley. Endlin-  
ings offset by John P.  
Pow Company on 80#  
Rainbow Antique

**Cover**  
Offset in five colors  
(four-color process and  
one PMS) by New Eng-  
land Book Components  
on 80# coated stock.  
Mylar coating. Eras dis-  
play by Monotype

7 1/2 × 9 1/4 inches

832 pages

\$34.50 net

25,000 copies

**Judges' Comments**  
Great use of color.  
Cleanest of all books.  
Good single-page design  
and choice of second  
color.

the organization, depending on the nature of the firm's operations and on the attitudes and management styles of top managers.

The resulting organization of responsibility accounting system may be cost centers, profit centers, or other hybrid combinations of investment centers. Most firms use all three types of responsibility centers. At times, the particular design of the firm for reporting purposes, the individual managers must be held responsible for only that which they can control.

Cost allocation may be a responsibility aspect of responsibility accounting activity they have been asked to perform. Investment centers or decision making. Conflicting objectives of cost allocation are creating managers for itself is they receive and reporting on the controllable element of the managers' operations. Investment centers are not variations. Transfer prices, the value of the established for artificial profit center, can produce problems similar to those associated with cost allocation. The positive behavioral motivations in responsibility accounting require a different to draw general conclusions about the best or most useful approach to follow.

#### KEY TERMS



artificial profit center	profit center
centralized organization structure	responsibility accounting
cost center	responsibility center
decentralized organization structure	service department
goal congruence	traceable cost
investment center	transfer price
natural profit center	

#### REVIEW PROBLEM

Wolfert Company makes and sells air conditioners and operates in three regions: the Northeast, Southeast, and Southwest. Data for 19X5 are given below, in thousands of dollars.

	Northeast	Southeast	Southwest
Sales	\$2,400	\$5,600	\$3,800
Variable cost of sales	1,220	2,200	1,700
Variable selling costs	170	330	240
Direct fixed costs:			
Production	310	810	440
Selling	240	400	280
Administrative	320	440	380

Common fixed costs were \$450,000 for administration and \$110,000 for selling.

**Required:** Prepare a performance report by region, showing contribution margin and regional profit. Show common costs as lump-sum deductions in the total column.

#### Answer to Review Problem

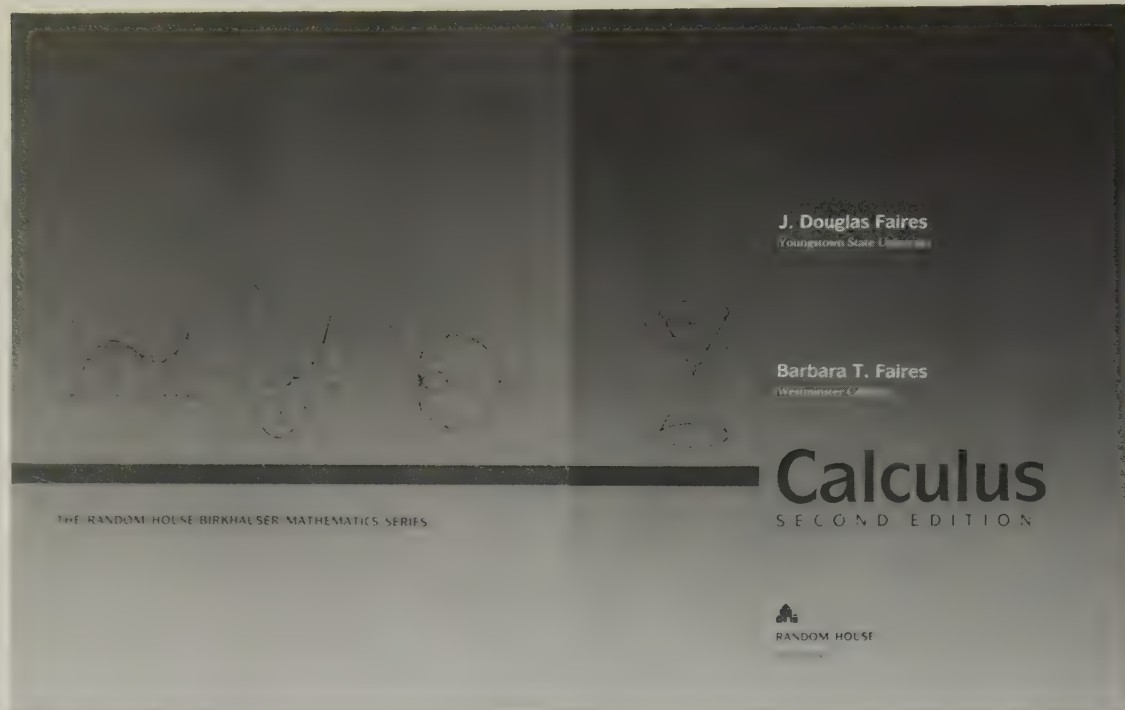
Performance Report for 19X5 (in thousands of dollars)				
	Northeast	Southeast	Southwest	Total
Sales	\$2,400	\$5,600	\$3,800	\$11,800
Variable costs:				
Production	1,220	2,200	1,700	5,120
Selling	170	330	240	740
Total variable costs	1,390	2,530	1,940	5,860
Contribution margin	1,010	3,070	1,860	5,940
Direct fixed costs:				
Production	310	810	440	1,560
Selling	240	400	280	920
Administration	320	440	380	1,140
Total direct traceable fixed costs	870	1,650	1,100	3,620
Regional profit	\$ 140	\$1,420	\$ 760	\$ 2,320
Common fixed costs:				
Selling				110
Administration				450
Total joint costs				560
Income				\$1,760

#### APPENDIX: STEP-DOWN ALLOCATIONS

As indicated in the chapter, allocations of joint costs *must* be made for some purposes. Allocation schemes are a topic of considerable interest. A distinguishing feature of many allocation schemes, particularly those specified under cost-reimbursement contracts, is the use of a multistep allocation. The process is called **step-down allocation**, or simply, **step-down**. This process is seen in the legislated or regulated methods for determining how much to reimburse hospitals for services performed for citizens.

Basically, the step-down method allocates the costs of service departments *one department at a time*. Consider GNL Manufacturing Company, which has, for simplicity, two operating departments and two service departments. The operating departments, Forging and Machining, receive services from Personnel and Administration. Personnel keeps all employee records and handles payrolls; Administration handles all other duties. Each service department provides services to the other service department as well as to the two operating departments. Data for the most recent month follow.

Random House

Calculus,  
2nd EditionJ. Douglas Faires and  
Barbara T. FairesDesigner  
Geri Davis for QuadrataCover Designer  
David LindrothIllustrator  
Scientific IllustratorsManuscript Editor  
Margaret PinetteArt Editor  
Geri Davis for QuadrataProduction Coordinator  
Michael Weinstein

88

CHAPTER 2 THE DERIVATIVE

The derivative is a fundamental concept of calculus that permits us to consider instantaneous rates of change in functional values. Applications of this concept occur in virtually every area of scientific study. The derivative is used by physicists to study the motion of particles, by biologists to study the growth rate of organisms, and by engineers to study a multitude of subjects, including heat flow, circuit theory, and the effects of chemical reactions. Economists analyze marginal cost and revenue using the derivative, and psychologists use it to study the response to stimuli.

Indeed, any subject that depends on methods of approximation or statistics frequently makes use of the derivative. Although the applications come from diverse areas, they are linked by the common need to measure the rate of change in a certain quantity relative to the change in another quantity.

## 2.1 The Slope of a Curve

The slope of a line is a constant that describes the direction of the line. In Section 1.2 we saw that if a line with equation  $y = mx + b$  has a positive slope  $m$ , the values of  $y$  increase as  $x$  increases. If the line has a negative slope, the values of  $y$  decrease as  $x$  increases. The magnitude of  $m$  describes the rate at which the values of  $y$  are increasing or decreasing, as shown in Figure 2.1.

The increasing and decreasing behavior of an arbitrary curve is more

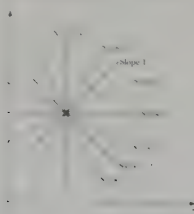


Figure 2.1

2.1 THE SLOPE OF A CURVE

89

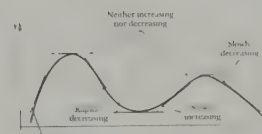


Figure 2.2

difficult to describe because this behavior can vary with the points on the curve (see Figure 2.2). To describe the slope, or direction, of the graph of an arbitrary function at a particular point, we use the notion of a *tangent line* to the graph of the function at the point.

In an intuitive sense, the tangent line to the graph of a function  $f$  at a point  $(a, f(a))$  is the line that:

- passes through the point  $(a, f(a))$ , and
- has a slope that indicates at what rate the graph of  $f$  is increasing or decreasing at  $(a, f(a))$ .

(see Figure 2.3).

The first condition is well defined and easy to fulfill. A nonvertical line with slope  $m$  passing through  $(a, f(a))$  has an equation of the form

$$y - f(a) = m(x - a)$$

To see how the second condition is satisfied, let us return to a problem discussed in Example 6 of Section 1.5.

Consider the function described by  $f(x) = x^3$ . The graph of  $f$  near the point  $(1, 1)$  is crudely approximated by the secant line shown in Figure 2.4 on the following page. These lines are obtained by choosing small numbers  $h \neq 0$  and constructing lines that pass through  $(1, 1)$  and  $(1 + h, (1 + h)^3)$ . It appears from the figure that the smaller the magnitude of  $h$ , the better the slope of the secant line approximates the slope of the curve at  $(1, 1)$ . In fact, if the slopes of the secant lines approach a finite limit as  $h$  approaches zero, then we say that this limit is the slope of the tangent line to the graph at  $(1, 1)$ , as shown in Figure 2.5. The slope of the secant line joining  $(1, 1)$  and  $(1 + h, (1 + h)^3)$  is

$$\frac{(1 + h)^3 - 1}{(1 + h) - 1} = \frac{(1 + h)^3 - 1}{h}.$$

so the slope of the tangent line at  $(1, 1)$  is

$$\begin{aligned} \lim_{h \rightarrow 0} \frac{(1 + h)^3 - 1}{h} &= \lim_{h \rightarrow 0} \frac{1 + 3h + 3h^2 + h^3 - 1}{h} \\ &= \lim_{h \rightarrow 0} (3 + 3h + h^2) = 3. \end{aligned}$$

Figure 2.3  
Tangent line at  $(a, f(a))$



$\frac{d}{dt} \left( \frac{\partial L}{\partial \dot{x}} \right) = \frac{\partial L}{\partial x}$

### ► IMPORTANT TERMS AND RESULTS

[illegible]

## ► REVIEW EXERCISES

1. $2x^2 + 3x - 5 = 0$	17. $x^2 + 2x - 3 = 0$	18. $x^2 - x^2 - 2x = 0$
2. $x^2 + 3x - 10 = 0$	18. $x^2 + x = \sin x$	19. $x^2 - 1x = \sin x$
3. $x^2 + 3x - 10 = 0$	19. $x^2 + x = \sin x$	20. $x^2 - 1x = \sin x$
4. $x^2 + 3x - 10 = 0$	20. $x^2 + x = \sin x$	21. $x^2 - 1x = \sin x$
5. $x^2 + 3x - 10 = 0$	21. $x^2 + x = \sin x$	22. $x^2 - 1x = \sin x$
6. $x^2 + 3x - 10 = 0$	22. $x^2 + x = \sin x$	23. $x^2 - 1x = \sin x$
7. $x^2 + 3x - 10 = 0$	23. $x^2 + x = \sin x$	24. $x^2 - 1x = \sin x$
8. $x^2 + 3x - 10 = 0$	24. $x^2 + x = \sin x$	25. $x^2 - 1x = \sin x$
9. $x^2 + 3x - 10 = 0$	25. $x^2 + x = \sin x$	26. $x^2 - 1x = \sin x$
10. $x^2 + 3x - 10 = 0$	26. $x^2 + x = \sin x$	27. $x^2 - 1x = \sin x$
11. $x^2 + 3x - 10 = 0$	27. $x^2 + x = \sin x$	28. $x^2 - 1x = \sin x$
12. $x^2 + 3x - 10 = 0$	28. $x^2 + x = \sin x$	29. $x^2 - 1x = \sin x$
13. $x^2 + 3x - 10 = 0$	29. $x^2 + x = \sin x$	30. $x^2 - 1x = \sin x$
14. $x^2 + 3x - 10 = 0$	30. $x^2 + x = \sin x$	31. $x^2 - 1x = \sin x$
15. $x^2 + 3x - 10 = 0$	31. $x^2 + x = \sin x$	32. $x^2 - 1x = \sin x$
16. $x^2 + 3x - 10 = 0$	32. $x^2 + x = \sin x$	33. $x^2 - 1x = \sin x$

## Appendixes

### Composition

10 on 12 New Baskerville Book APS-5 by Progressive with Symbol Bold display

### Printing

Web offset in two colors  
by Rand McNally &  
Company

*Paper*

45 lb. Somerset Matte  
from S. D. Warren sup-  
plied by Lindenmeyr

*Insert*

Sheetfed offset in four colors by New England Book Components on 80# coated stock. Separations by New England Book Components

### Binding

Casebound by Rand  
McNally. Endlinings  
printed by New England  
Book Components on 80  
lb. stock

*Cover*

Sheetfed offset in four colors by New England Book Components. Separations by Laser Graphics. Polypropylene laminate. Baker Signet display

## Jacket

Printed in four colors  
with separations by  
Laser Graphics

8 × 10 inches

1216 pages

\$72.00 retail

7,500 copies

### Judges' Comments

Great chapter openers.  
Bulk of information very  
well organized. Great  
choice of paper.

Harvard University  
Press

*Surprise Attack*

Ephraim Klam

Designer  
Amy Bernstein

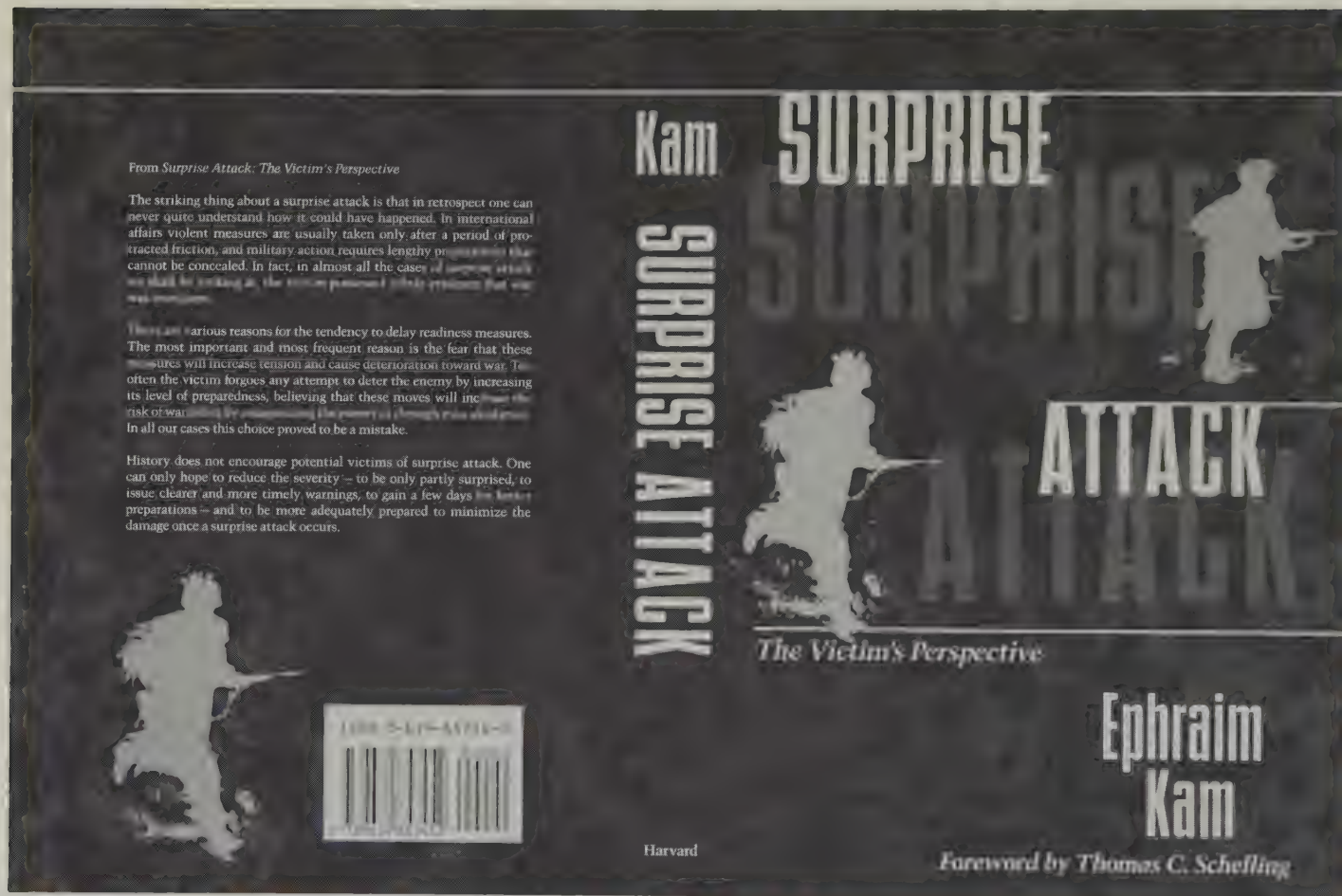
Production Coordinator  
Jerry Picardi

Composition  
Trump Medieval, Bind-  
er Style Heavy Linotron  
202, Dover Book by  
Eastern Typesetting  
Company

Printing  
Sheetfed offset in two  
colors by John P. Pow  
Company. Liquid lami-  
nate Powkote

Paper  
80# Warren Lustro Off-  
set Enamel Gloss sup-  
plied by John P. Pow  
Company

Judges' Comments  
Sets a tone — nice and  
bold.



Harvard University  
Press

*Festivals and the French  
Revolution*

Mona Ozouf, translated  
by Alan Sheridan

Designer  
Gwen Frankfeldt

Production Coordinator  
Ellen Glisker

Composition  
Frys Ornamented,  
Stradivarius, Caslon  
Shaded, Caslon 540,  
Garamond No. 3 Lino-  
tron 202 by Eastern  
Typesetting Company

Printing  
Sheetfed offset in four  
colors by New England  
Book Components. Sep-  
arations by New Eng-  
land Book Components.  
Film laminate

Paper  
80# Lustro Offset  
Enamel Gloss White  
from S. D. Warren Com-  
pany

Judges' Comments  
Good color contrast.  
Nice printing. Lots of  
elements handled suc-  
cessfully.





**Academic Press**

***Ramanujan Revisited***

**George E. Andrews,  
Richard A. Askey,  
Bruce C. Berndt, K. G.  
Ramanathan, and  
Robert A. Rankin**

*Designer*

Elizabeth Tustian

*Production Coordinator*

Elizabeth Tustian

*Composition*

Goudy Bold and Goudy  
Old Style by Xanadu  
Graphics

*Printing*

Sheetfed offset in two  
colors by New England  
Book Components. Sep-  
arations by New Eng-  
land Book Components.  
Polypropylene film

*Paper*

80# Warrenflo from  
S. D. Warren supplied  
by New England Book  
Components

*Designer's Comments*

The book's budget dictated a two-color cover. The ochre background color was picked for two reasons. First, the book is a collection of papers given at a conference in honor of a mathematician from India who was born a century ago, and the yellow ochre color is one used often in India. Second, the combination of the background and black made the duotone on the front cover look like the actual bronze of the statue.

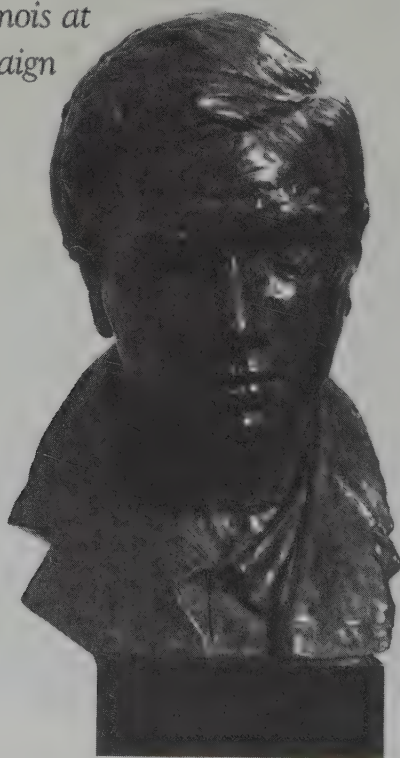
*Judges' Comments*

A nice feel for a cover developed on a limited budget for a proceedings book.

---

# Ramanujan Revisited

Proceedings of the Centenary Conference  
University of Illinois at  
Urbana-Champaign  
June 1-5, 1987



*Edited by*

George E. Andrews  
Richard A. Askey  
Bruce C. Berndt  
K. G. Ramanathan  
Robert A. Rankin

---

**Butterworth Publishers**

**Fundamentals of Gear  
Design**

**R. J. Drago**

*Designer*  
Dick Hannus

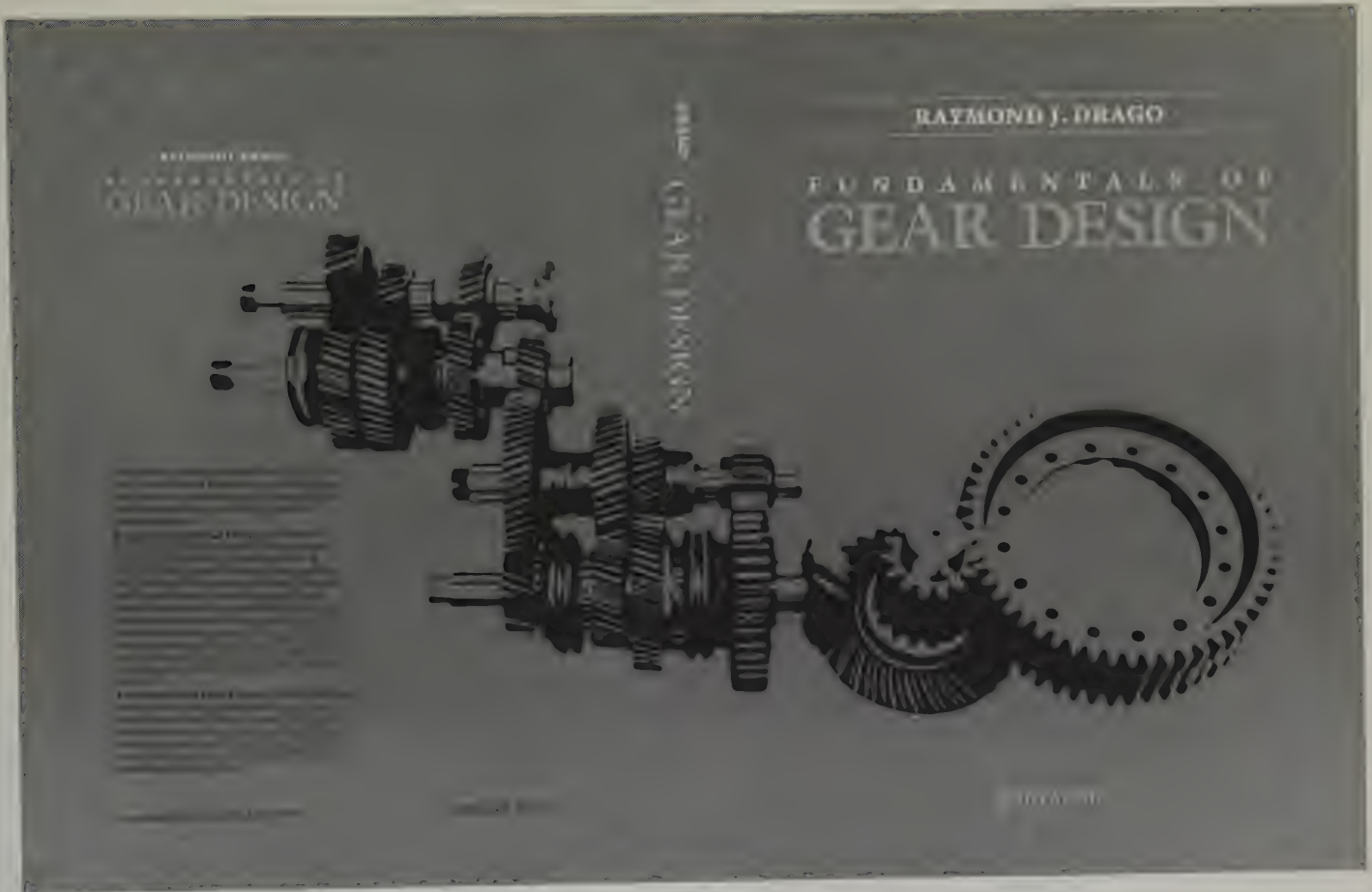
*Production Coordinator*  
Kathy Benn McQueen

*Composition*  
Palatino by Woodland  
Graphics

*Printing*  
Sheetfed offset in two  
colors by New England  
Book Components. Film  
laminated

*Paper*  
Kivar 6 Smooth, White  
supplied by James River

*Judges' Comments*  
Simplicity of cover satis-  
fies title of book.



The MIT Press

*The Beginning of the  
Use of Metals and Alloys*

Robert Madden

*Designer*  
Yasuyo Iguchi

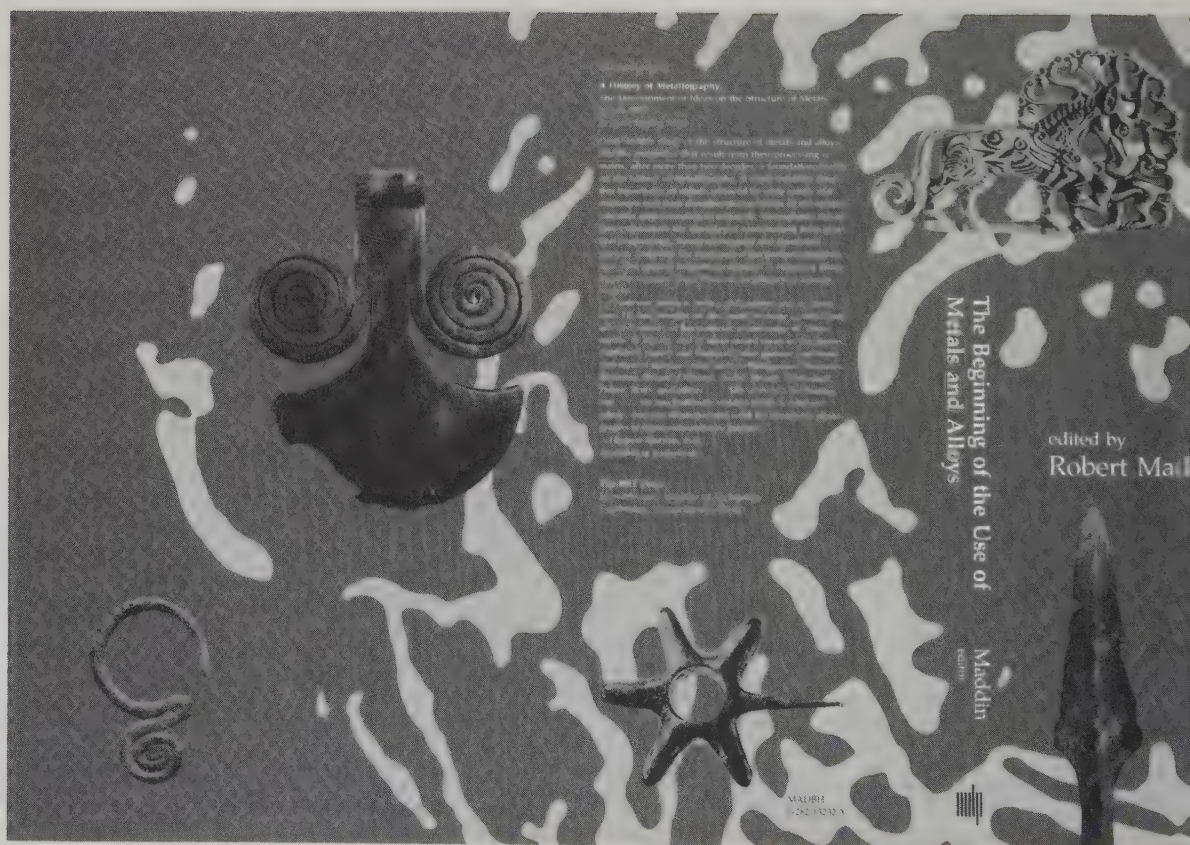
*Production Coordinator*  
Yasuyo Iguchi

*Composition*  
Palatino Linotron by  
DEKR Corporation

*Printing*  
Offset in three colors by  
Henry N. Sawyer &  
Company. Plastic coated

*Paper*  
100 lb. Lustro Offset  
Enamel Gloss supplied  
by the Warren Paper  
Company

*Judges' Comments*  
Everything works to-  
gether – art, color and  
printing.





**The MIT Press**

**What Every Engineer  
Should Know About AI**

**William Taylor**

**Designer**

Rebecca Daw

**Illustrator**

Leonardo da Vinci

**Production Coordinator**

Rebecca Daw

**Composition**

Handwriting and Palatino Linotron 202 by DEKR Corporation

**Printing**

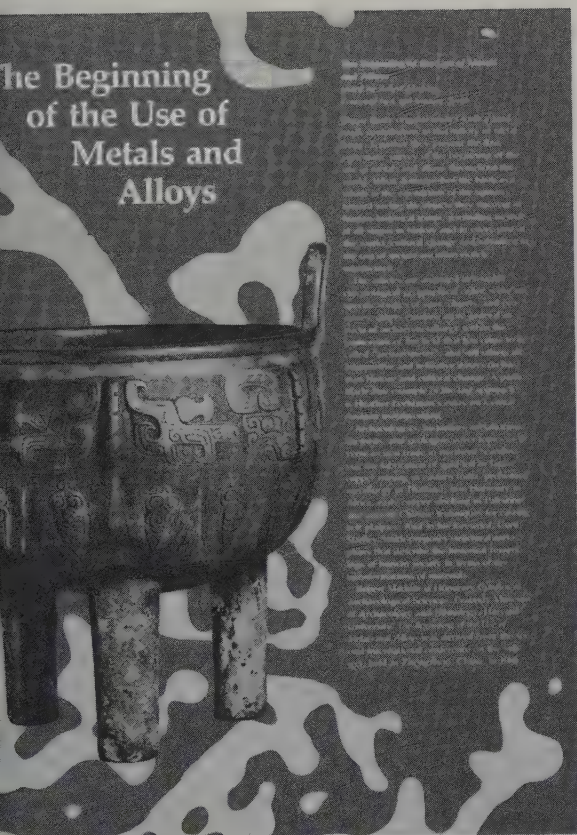
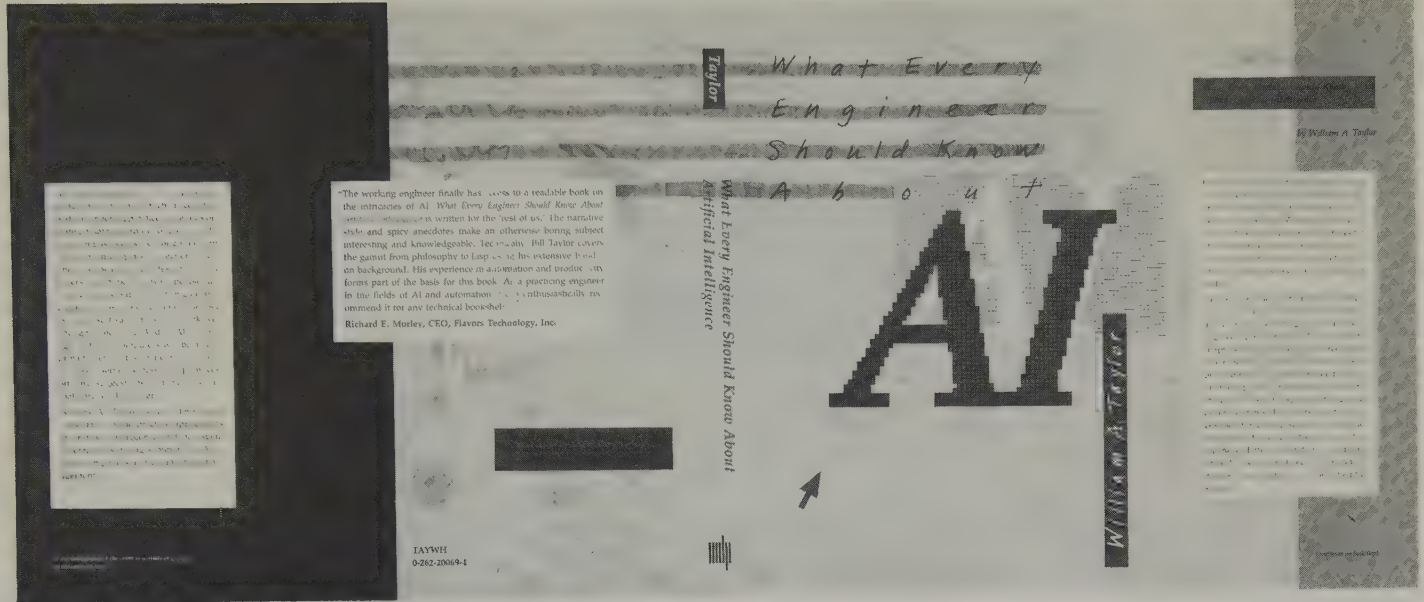
Offset in four colors by Henry N. Sawyer & Company. Dull film laminate

**Paper**

80 lb. Lustro Offset Enamel from S. D. Warren supplied by Carter Rice

**Judges' Comments**

Nice choice of colors. Visually interesting jacket. Dull coating nice.



Addison-Wesley  
Publishing Company

Yangtze

Lyman van Slyke

Designer  
Copenhaver Cumpston

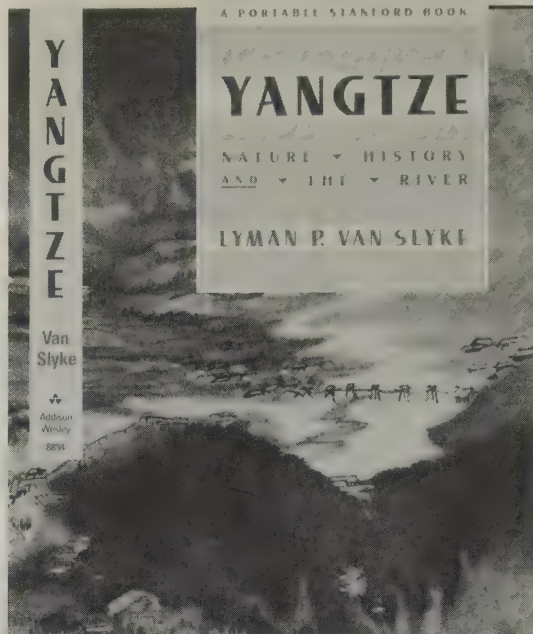
Illustrator  
Chang Dai-Chien

Production Coordinator  
Roy Logan

Composition  
Palatino Linotron by  
Eastern Typesetting  
Company

Printing  
Offset in four colors by  
New England Book  
Components. Polypropylene film

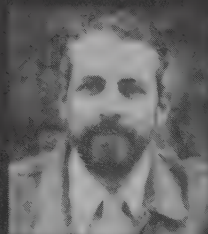
Paper  
80# Warrenflo supplied  
by S. D. Warren



journalists, the filmmakers and novelists, the officials and politicians of many nations who shaped the way people think.

The author, a historian who also holds a Ph.D. in physics, has been able to separate genuine scientific knowledge about nuclear energy and radiation from the hazardous mythology that obscures them. In revealing this history, Weart uncovers the hopeful message that once we understand how nuclear imagery has secretly influenced history and our own thinking, we can move on to a clearer view of the choices that confront our civilization.

Spencer R. Weart is Director of the Center for History of Physics at the American Institute of Physics. Among a number of works he has written or edited are *Scientists in Power* (Harvard University Press, 1979) and *Leo Szilard: His Version of the Facts*.



Harvard University Press  
Cambridge, Massachusetts  
and London, England

W.H.B. art and design by Gwen Frankfeldt

"An original and important work... Weart has penetrated the main only half aware, the nuclear debate to its most deep-seated cultural and mythic fears. He brings intelligence, insight, and a personal voice."

—PAUL BOYER  
University of Wisconsin

"A superb work... Weart's is unique and impressive... Nuclear Fear is a work for American intellectual and cultural historians. It will serve as a pioneering study in the history of nuclear energy and war, and understanding and insight for years to come."

—JACK HOLL  
Chief Historian, Department of Energy



Harvard University  
Press

*Nuclear Fear:*  
*A History of Images*

Spencer R. Weart

Designer  
Gwen Frankfeldt

Illustrator  
Gwen Frankfeldt

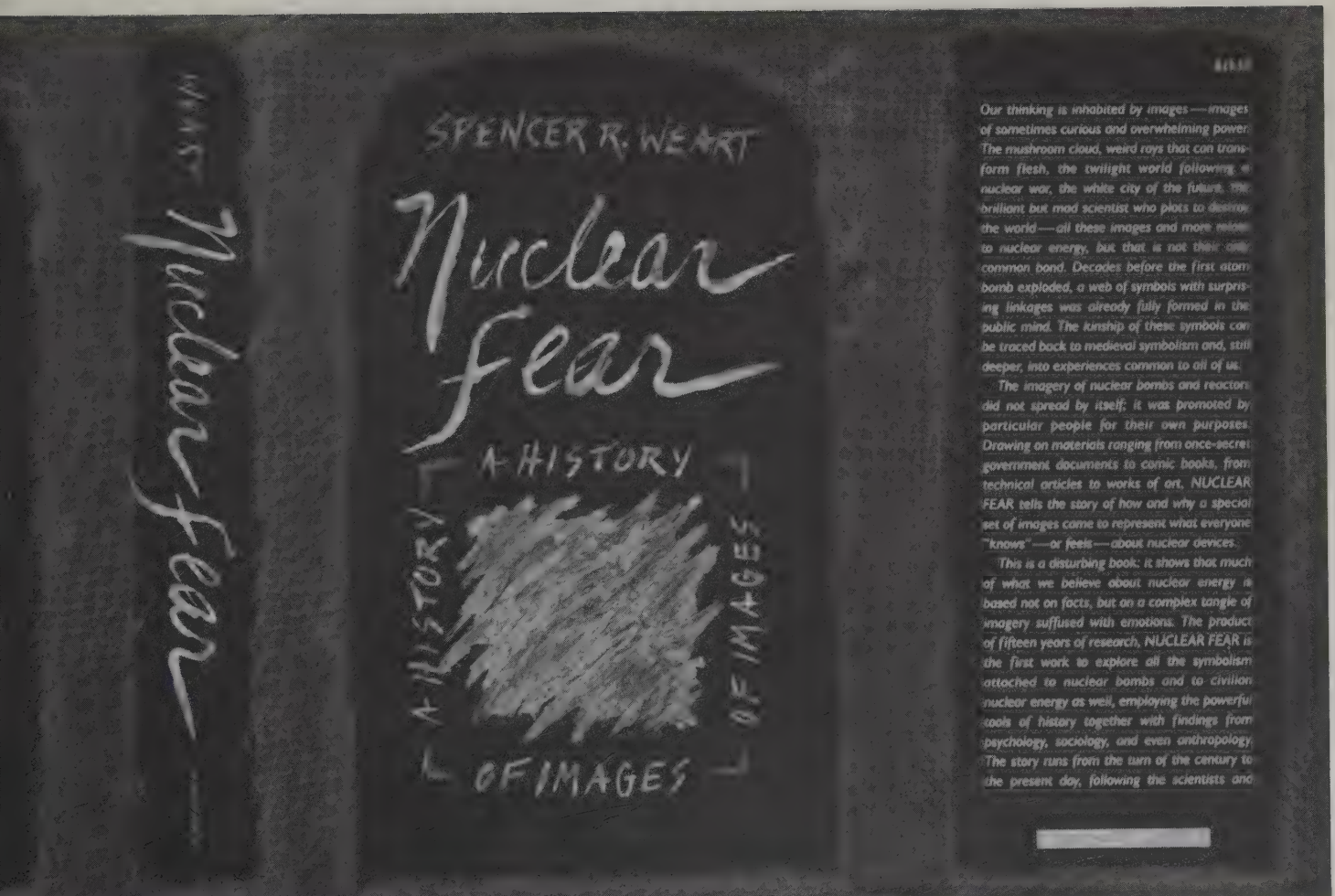
Production Coordinator  
Ellen Glisker

Composition  
Handlettering and Gill  
Sans Italic Mergenthaler  
TR-tronic 300 by Don  
Dewsnap Typographic  
Services, Inc.

Printing  
Sheetfed offset in four  
colors by John P. Pow  
Company. Separations  
by Unigraphic. Powkote  
laminate

Paper  
80# Warren Lustro Off-  
set Enamel Gloss White  
supplied by John P. Pow  
Company

Judges' Comments  
Frantic design works  
well.



Our thinking is inhabited by images—images of sometimes curious and overwhelming power. The mushroom cloud, weird rays that can transform flesh, the twilight world following nuclear war, the white city of the future, the brilliant but mad scientist who plots to destroy the world—all these images and more relate to nuclear energy, but that is not their only common bond. Decades before the first atom bomb exploded, a web of symbols with surprising linkages was already fully formed in the public mind. The kinship of these symbols can be traced back to medieval symbolism and, still deeper, into experiences common to all of us.

The imagery of nuclear bombs and reactors did not spread by itself; it was promoted by particular people for their own purposes. Drawing on materials ranging from once-secret government documents to comic books, from technical articles to works of art, NUCLEAR FEAR tells the story of how and why a special set of images came to represent what everyone "knows"—or feels—about nuclear devices.

This is a disturbing book: it shows that much of what we believe about nuclear energy is based not on facts, but on a complex tangle of imagery suffused with emotions. The product of fifteen years of research, NUCLEAR FEAR is the first work to explore all the symbolism attached to nuclear bombs and to civilian nuclear energy as well, employing the powerful tools of history together with findings from psychology, sociology, and even anthropology. The story runs from the turn of the century to the present day, following the scientists and



Harvard University  
Press

*Sophisticated Rebels:*  
*The Political Culture of*  
*European Dissent,*  
1968-1987

H. Stuart Hughes

*Designer*  
Jean Evans/  
Gwen Frankfeldt

*Calligrapher*  
Jean Evans

*Production Coordinator*  
Diane Levy

*Composition*  
American Narrow, Serif  
Gothic, Galliard Mer-  
genthaler TR-tronic 300  
Dover Book by Don  
Dewsnap Typographic  
Services

*Printing*  
Sheetfed offset in four  
colors by Henry N. Saw-  
yer & Company, UV  
coating

*Paper*  
80# Warren Lustro Off-  
set Enamel Gloss White  
supplied by Henry N.  
Sawyer & Company



**Harvard University  
Press**

***The Metronomic Society***

**Michael Young**

*Designer*  
Amy Bernstein

*Illustrator*  
Collage by Amy  
Bernstein

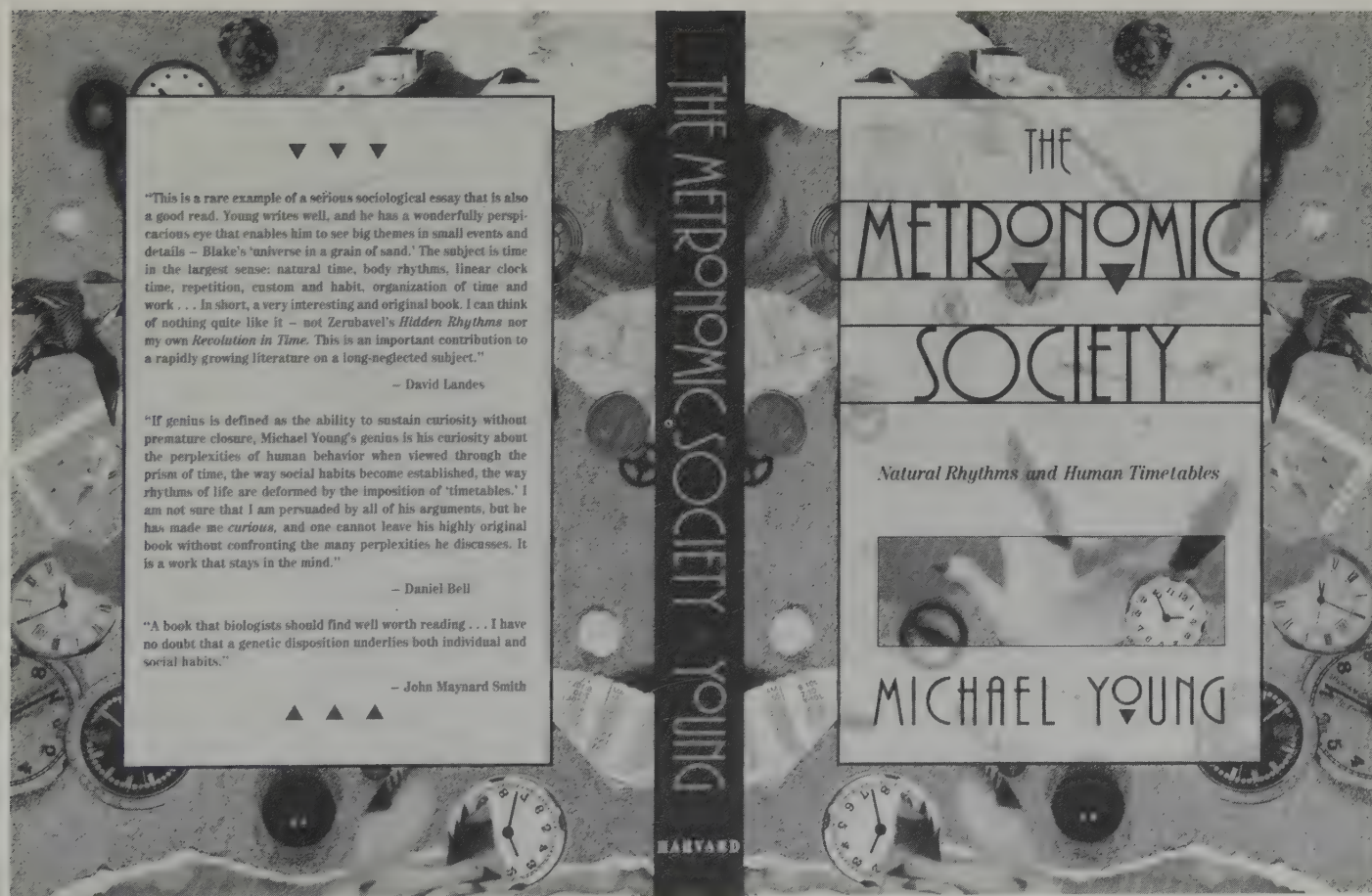
*Production Coordinator*  
Ellen Glisker

*Composition*  
Playboy, ITC Century  
Bold Condensed Lino-  
tron 202 by Eastern  
Typesetting Company

*Printing*  
Sheetfed offset in four  
colors by Henry N. Saw-  
yer & Company. Separations by Laser Graphics

*Paper*  
80# Warren Lustro Off-  
set Enamel, Gloss White  
supplied by Henry N.  
Sawyer & Company

*Judges' Comments*  
Lots of dimension and  
layers – interesting way  
the art in type box en-  
hances the art.





**Harvard University  
Press**

***The Animal Estate***

**Harriet Ritvo**

**Designer  
Amy Bernstein**

**Photographer  
C. H. Townsend, hand  
tinted by Amy Bernstein**

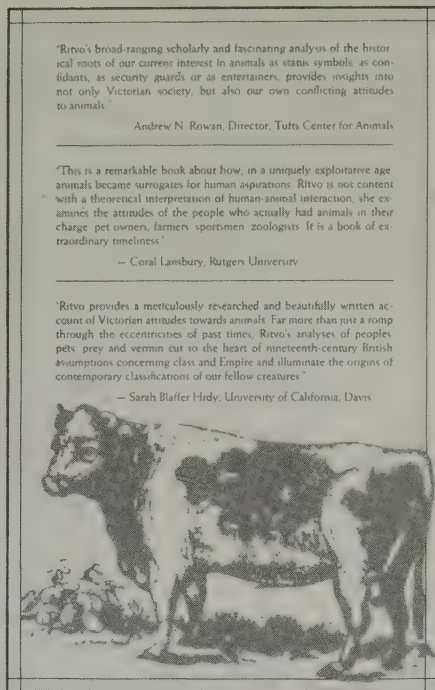
**Production Coordinator  
David Foss**

**Composition  
Weiss, Antique Wood  
Copperplate Gothic Lin-  
otron 202 by Monotype,  
Composing Room Head-  
liners**

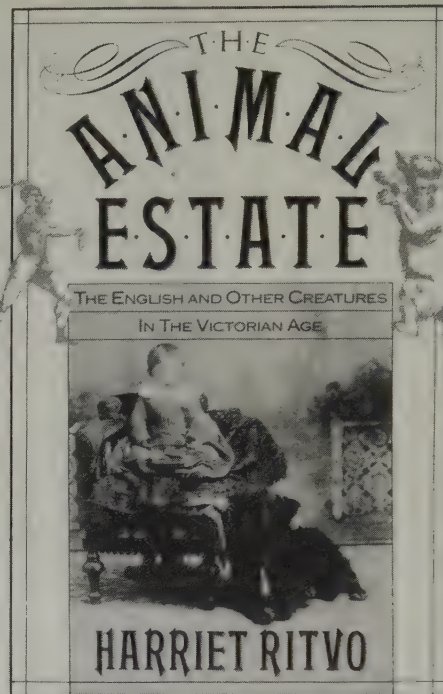
**Printer  
Sheetfed offset in four  
colors by Henry N. Saw-  
yer & Company. Separations by Unigraphic**

**Paper  
80# Lustro Offset  
Enamel from S. D. War-  
ren supplied by Henry  
N. Sawyer & Company**

**Judges' Comments  
Appropriate use of  
hand-colored art.**



RITVO  
THE  
ANIMAL  
ESTATE  
HARVARD



**Houghton Mifflin  
Company**

***A Small Farm in Maine***

**Terry Silber**

*Designer*  
Duffy Design Group,  
Charles Spencer Ander-  
son

*Illustrator/Photographer*  
Duffy Design Group,  
Charles Spencer Ander-  
son

*Production Coordinator*  
Suzanne Fondriest

*Composition*  
Cut out from 1910 Boy  
Scout Handbook

*Printing*  
Sheetfed offset in four  
colors by Plymouth Col-  
or, Inc. Separations by  
Crystal Color

*Paper*  
65 lb. Rainbow Oatmeal  
Antique supplied by  
Ecological Fibers

*Judges' Comments*  
Great choice of stock.





**Houghton Mifflin  
Company**

***Capitalism, Communism  
and Coexistence***

**John Kenneth Galbraith  
and Stanislav  
Menshikov**

*Designer*  
Carin Goldberg

*Illustrator/Photographer*  
Kathy McMasters

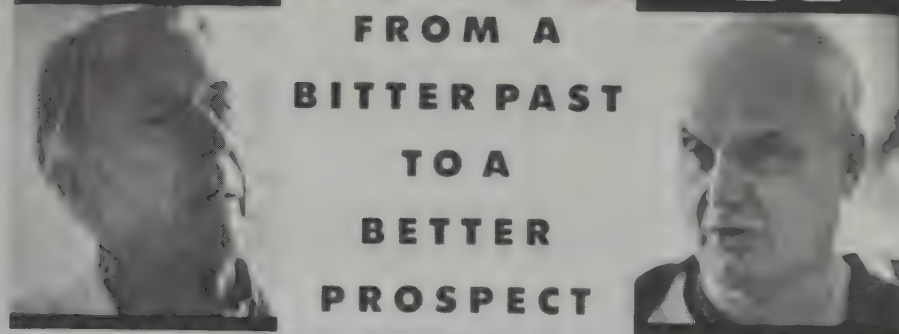
*Production Coordinator*  
Suzanne Fondriest

*Composition*  
Margain #27 by  
The Type Shop

*Printing*  
Sheetfed offset in six col-  
ors by New England  
Book Components

*Paper*  
80# Warrenflo White  
supplied by Lindenmeyr  
Paper Company

# **CAPITALISM COMMUNISM AND COEXISTENCE**



**JOHN KENNETH GALBRAITH  
AND STANISLAV MENSHIKOV**

Houghton Mifflin  
Company

*The Consolation of  
Nature*

Valerie Martin

Designer  
Bascove

Illustrator/Photographer  
Bascove

Composition  
Hand-lettered

Printing  
Sheetfed offset in four  
colors by Dynagraf. Sep-  
arations by Eastern  
Rainbow

Paper  
80# Lustro Offset  
Enamel Gloss Text sup-  
plied by Century Paper

Judges' Comments  
Distinguishable by un-  
usual typography.

■ VALERIE ■  
MARTIN



THE  
CONSOLATION  
OF NATURE  
AND OTHER  
STORIES

■ AUTHOR OF A RECENT MARTYR ■



**Houghton Mifflin  
Company**

***Selected Poems of  
Anne Sexton***

**Anne Sexton, edited by  
Diane Wood  
Middlebrook and Diane  
Hume George**

***Designer*  
Michaela Sullivan**

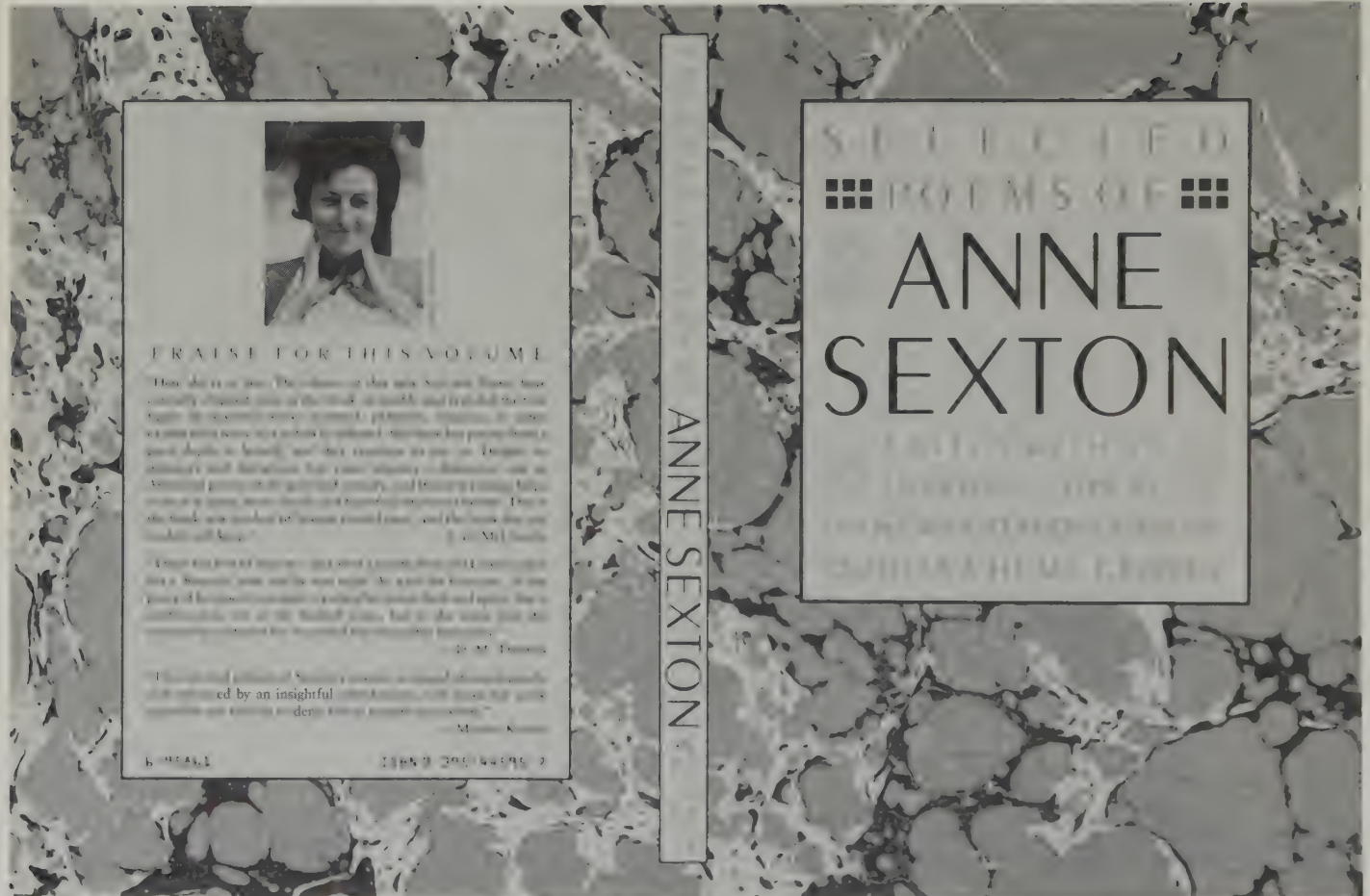
***Production Coordinator*  
Suzanne Fondriest**

***Composition*  
Peignot by Composing  
Room**

***Printing*  
Sheetfed offset in four  
colors by Dynagraf**

***Paper*  
80# Mohawk Vellum  
Ivory Text supplied by  
Carter Rice**

***Judges' Comments*  
Nice, subtle colors.**



**Ticknor &  
Fields/Houghton  
Mifflin Company**

**Arts and Sciences**

**Thomas Mallon**

*Designer*  
James Steinberg

*Illustrator/Photographer*  
James Steinberg

*Production Coordinator*  
Suzanne Fondriest

*Composition*  
Hand-drawn

*Printing*  
Sheetfed offset in four  
colors by New England  
Book Components. Sep-  
arations by New Eng-  
land Book Components

*Paper*  
80# Mohawk Vellum  
White supplied by Lin-  
denmeyr Paper Com-  
pany



Ticknor & Fields/  
Houghton Mifflin  
Company

*A Blue Moon in  
Poorwater*

Cathryn Hankla

Designer  
Carin Goldberg

Illustrator/Photographer  
Carin Goldberg

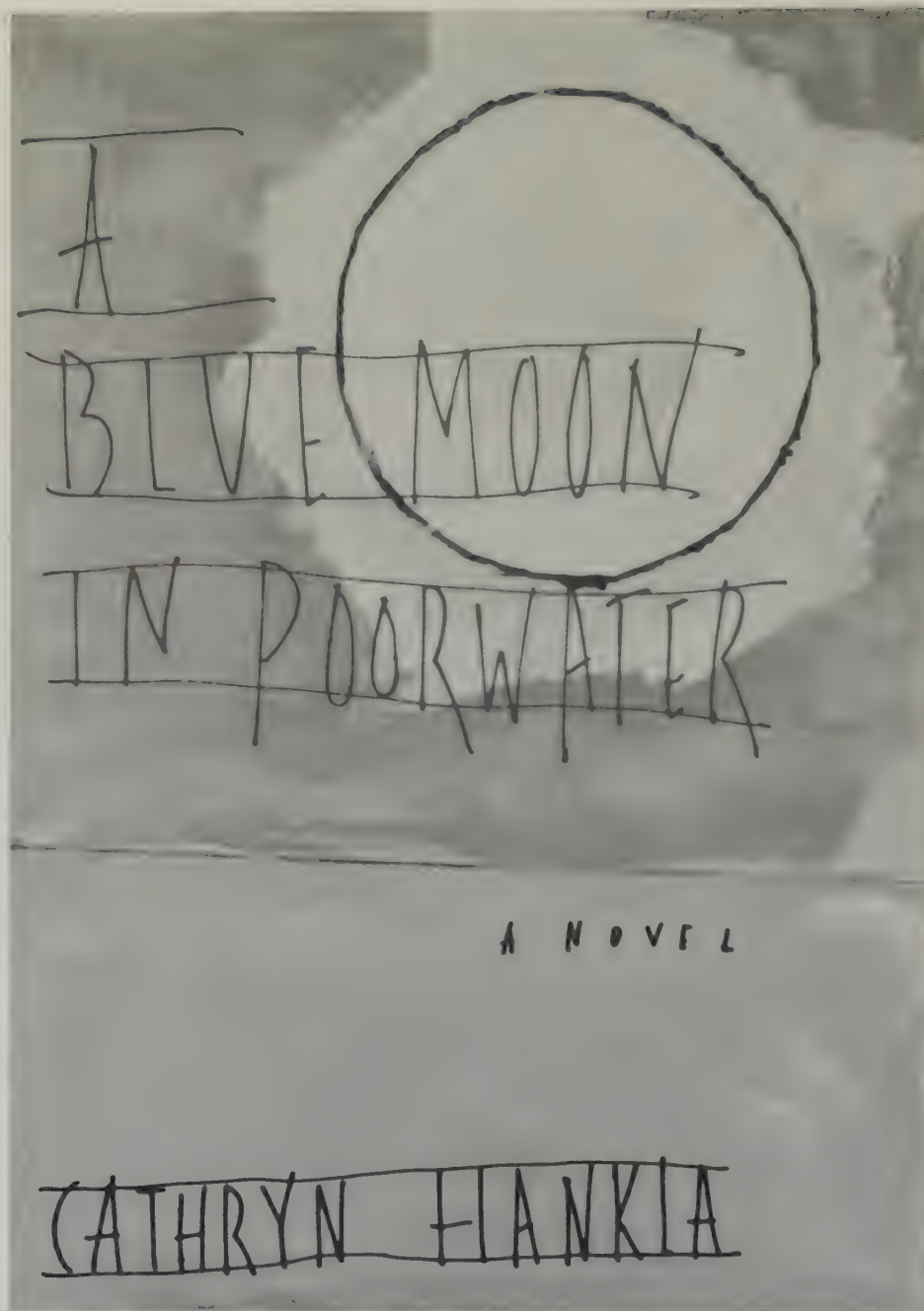
Production Coordinator  
Suzanne Fondriest

Composition  
Hand-lettered

Printing  
Sheetfed offset in four  
colors by Plymouth Col-  
or, Inc. Separations by  
Crystal Color

Paper  
70 lb. Finch Opaque  
Vellum Text supplied by  
Century Paper

Judges' Comments  
Eye-catching. Good  
choice of colors.





**Ticknor & Fields/  
Houghton Mifflin  
Company**

***Best American Series***

*Designer*  
Carin Goldberg

*Production Coordinator*  
Suzanne Fondriest

*Composition*  
Bauer Text Initials by  
The Type Shop

*Printing*  
Sheetfed offset in five  
colors by Phoenix Color  
Corporation

*Paper*  
80# Tweedweaver by  
J. B. Paper

*Judges' Comments*  
Typography works well  
with color. Colors and  
type are fresh and pro-  
vocative – add lots of  
life.



The MIT Press

*The Automobile Age*

James J. Flink

Designer  
Diane Jaroch

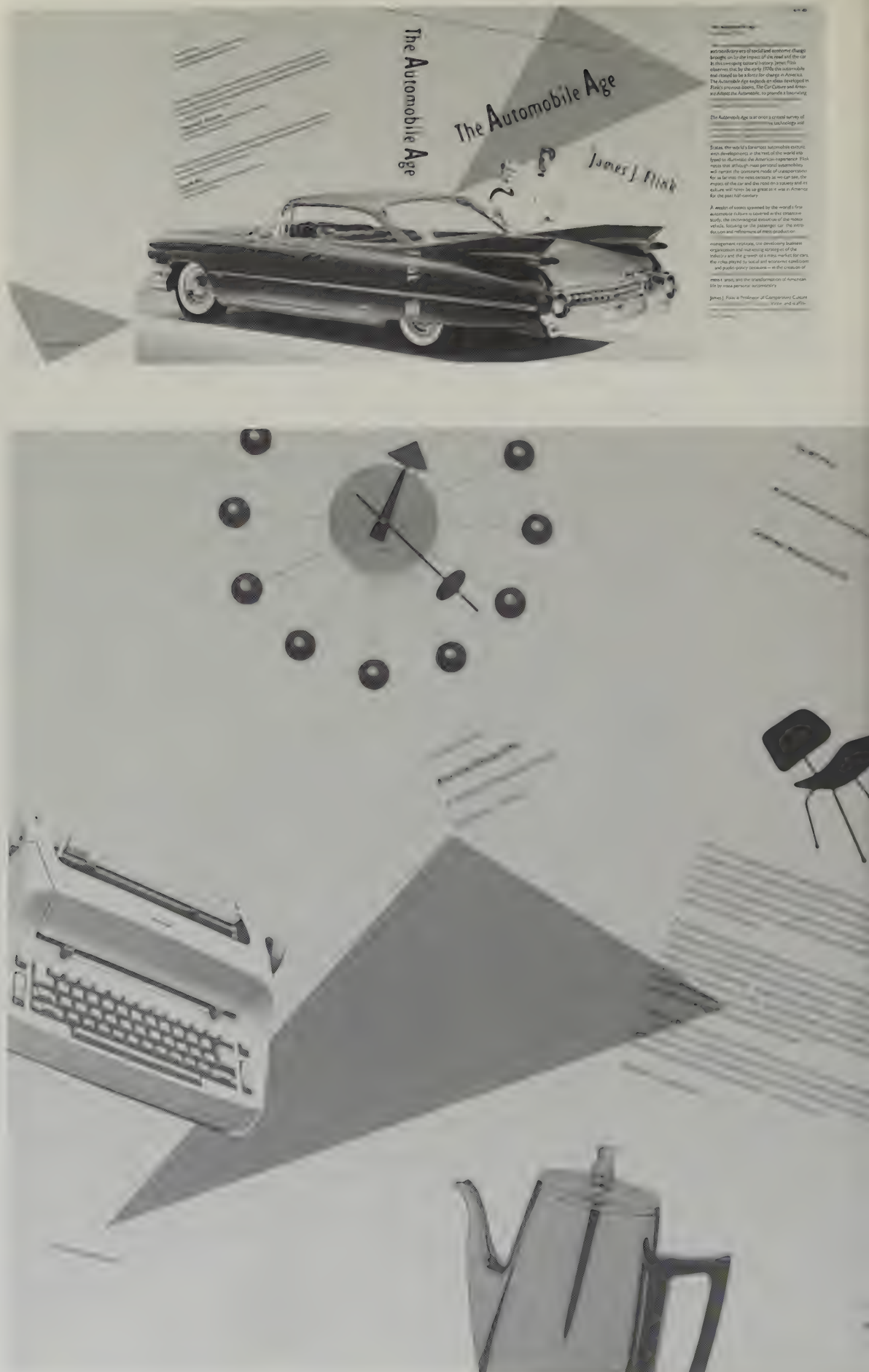
Photographer  
Unknown

Production Coordinator  
Diane Jaroch

Composition  
Gill Sans Linotron DEKR  
Corporation

Printing  
Offset in four colors by  
Henry N. Sawyer &  
Company

Paper  
80 lb. Lustr Offset  
Enamel supplied by  
Warren Paper Company



**The MIT Press**

***The American Design  
Adventure***

**Arthur J. Pulos**

*Designer*  
Diane Jaroch

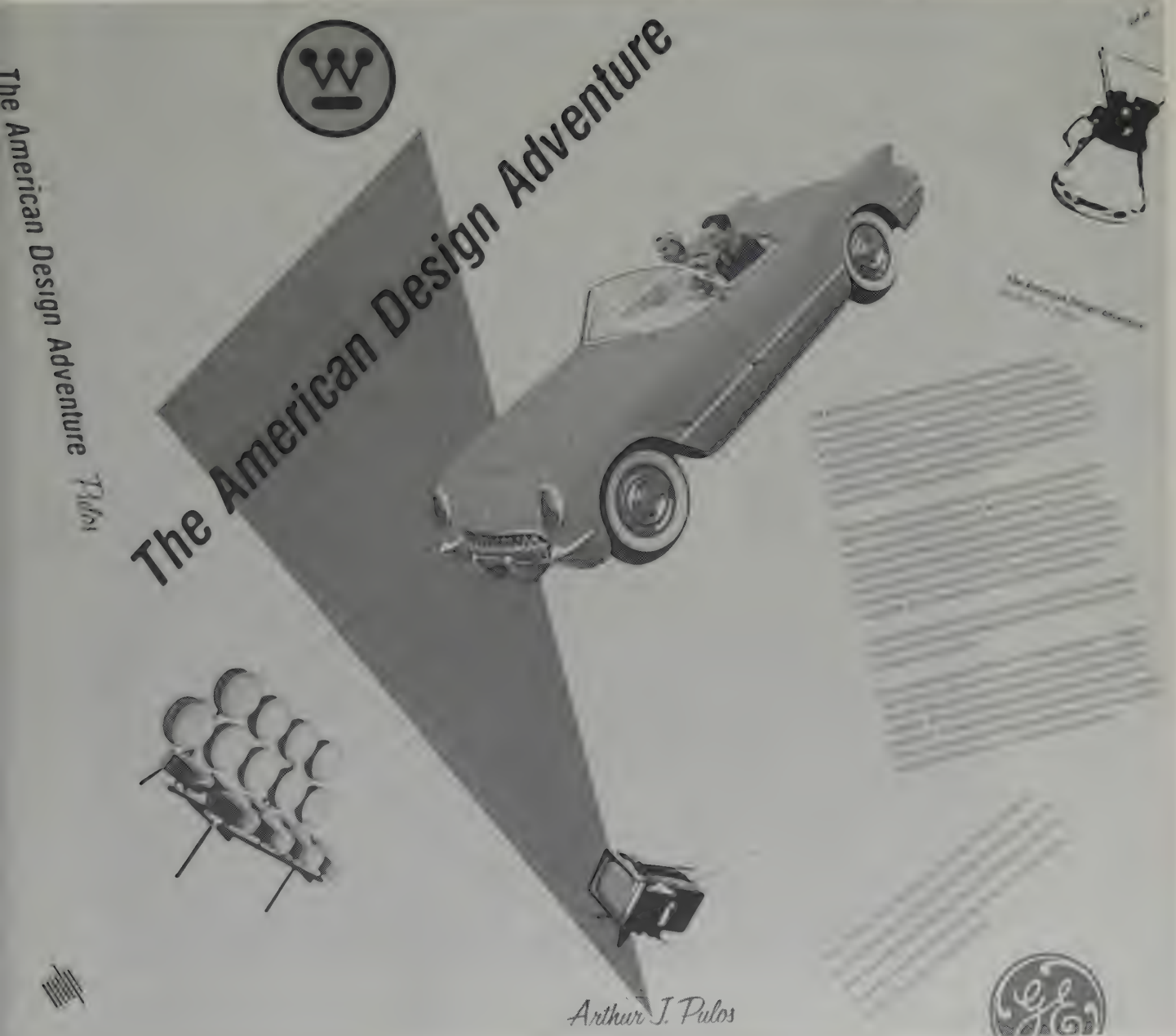
*Production Coordinator*  
Diane Jaroch

*Composition*  
Helvetica Linotron by  
DEKR Corporation

*Printing*  
Offset in four colors by  
Henry N. Sawyer &  
Company

*Paper*  
100 lb. Lustro Offset  
Enamel supplied by  
Warren Paper Company

*Judges' Comments*  
Looks like it was de-  
signed by Pee Wee Her-  
man – funky!!! Fun to  
look at!





**Jamestown Publishers**

***Reading the Newspaper*  
(Advanced Level)**

**Margery Staman Miller,  
Ed.D. and Karen  
Kuelthau Allan, Ph.D.**

*Designer*  
Deborah Christie

*Illustrator*  
Bob Eggleton

*Photographer*  
Warren Jagger

*Production Coordinator*  
Diane Noiseux

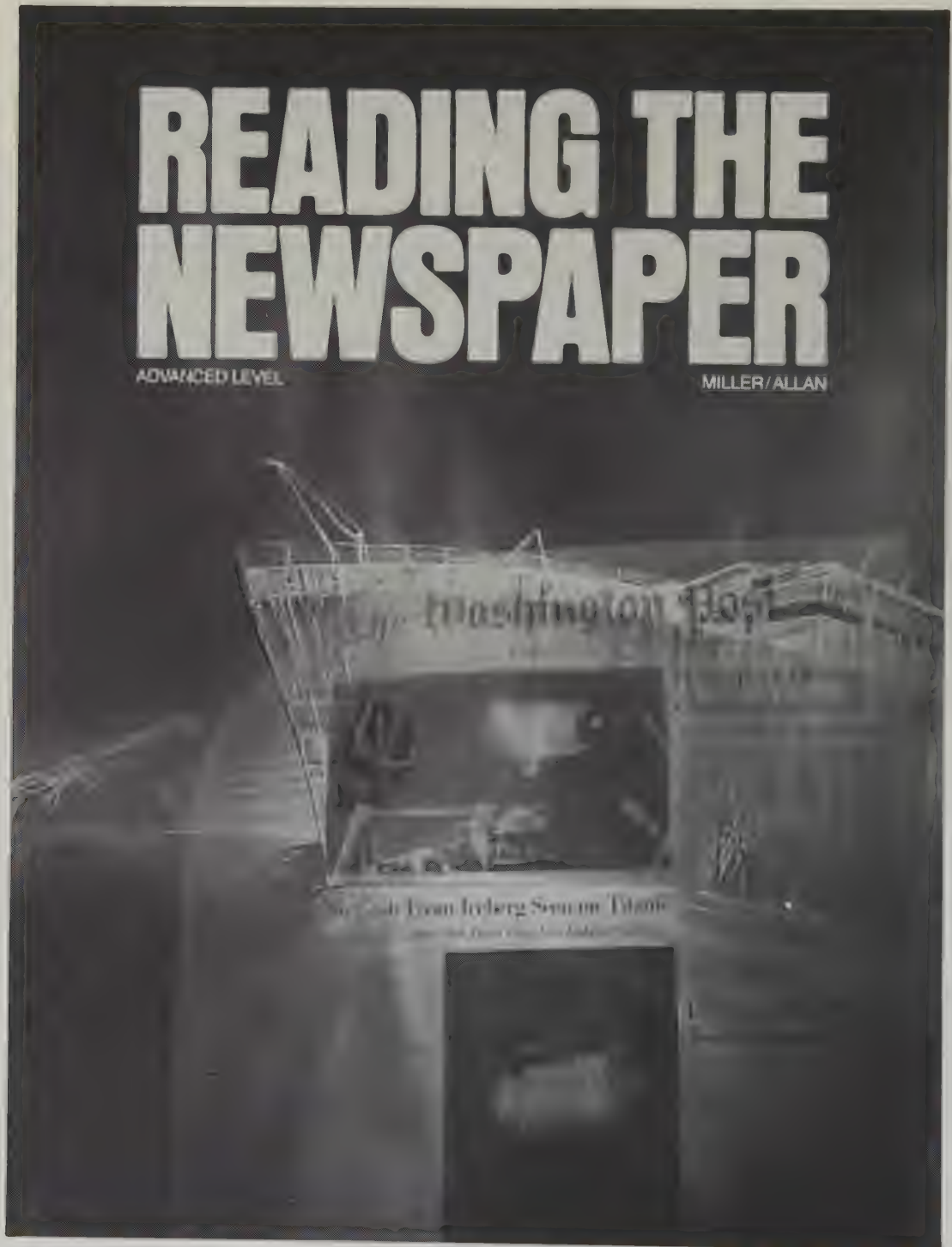
*Composition*  
Anzeigen Grotesk pho-  
tocomposition by Type-  
setters II

*Printing*  
Offset in four colors by  
Kingsport Press. Separations  
by Mowbray, Inc.

*Paper*  
Eastex Paper Mill, 10  
point AG/K C1S, white,  
supplied by Arcata  
Graphics

*Designer's Comments*  
I hope this cover con-  
veys that a newspaper is  
not just a collection of  
words. Rather, it is an  
immediate record of im-  
portant events.

*Judges' Comments*  
Tabloidish type appro-  
priate to subject of book.



**Prentice Hall**

**General Science**

**Carolyn Sheets  
Brockway, Robert  
Gardner and Samuel F.  
Howe**

*Designer*  
Hannus Design Associates

*Production Coordinator*  
Bill Wood

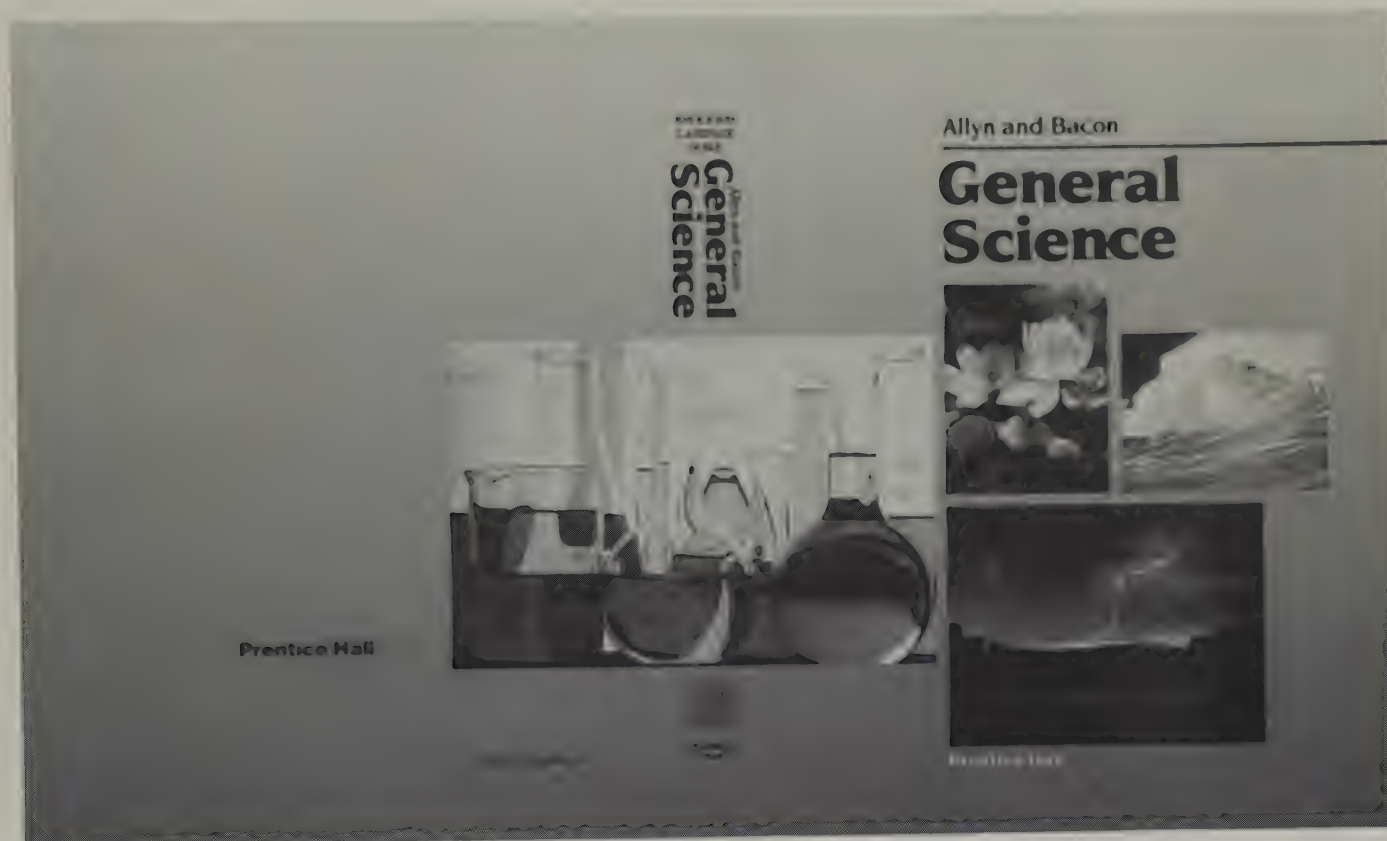
*Composition*  
Novarese Bold by Woodland Graphics

*Printing*  
Offset lithography in four colors by Lehigh Press. Separations by Lehigh Press. Film lamination

*Paper*  
Type II Material, Tyvec

*Binder*  
Von Hoffman Press

*Judges' Comments*  
Clean and functional. Very pretty cover. Subdued background. Restrained use of colored type – black type is necessary.



**Prentice Hall**

***Magruder's American  
Government***

**William A.  
McClenaghan**

*Designer*  
John Martucci and  
Christopher Valente

*Illustrator/Photographer*  
E. Sache

*Production Coordinator*  
Martha Ballentine

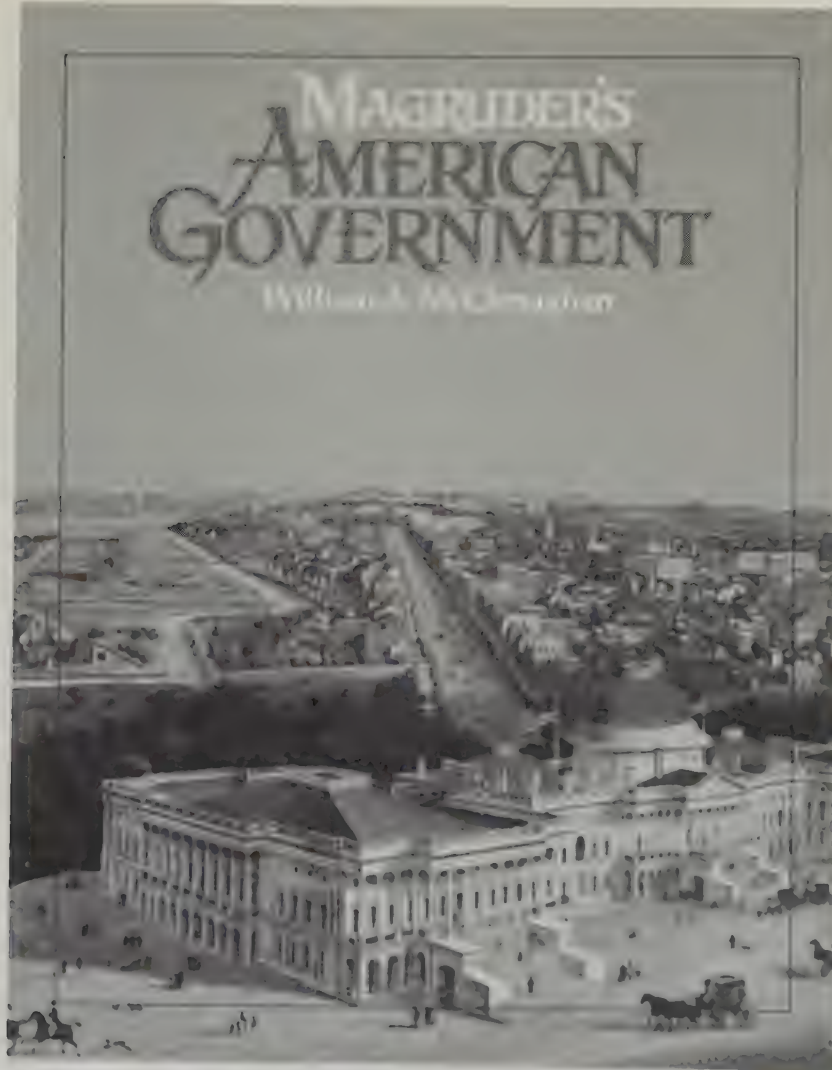
*Composition*  
Calligraphy by John  
Martucci

*Printing*  
Offset lithography in  
four colors by Lehigh  
Press. Separations by  
Colotone. Film lamina-  
tion

*Paper*  
Type II White material

*Binder*  
R. R. Donnelley

*Judges' Comments*  
Excellent relationship  
between front and back  
of jacket. Contrary to  
what you would expect –  
old drawing of White  
House on one side with  
current picture on the  
other side emphasizes  
history.





**D. C. Heath and  
Company**

**Heath Reading  
Program**

**Donna Alverman,  
Connie A. Bridge,  
Barbara A. Schmidt,  
Lyndon W. Searfoss,  
and Peter Winograd**

*Designer*  
Judy Sue Goodwin-  
Sturges

*Illustrators*

Level 1  
*My Best Bear Hug*  
Ashley Wolff

Level 3-1  
*A Soft Pillow for an  
Armadillo*  
Jerry Pinkney

Level 4  
*Turtles Like to Sleep In*  
Reynold Ruffins

Level 7  
*Through the Starshine*  
Michael Hays

*Production Coordinator*  
Mary P. Hunter

*Composition*  
Calligraphy by Colleen,  
pen and ink

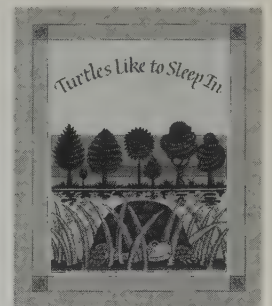
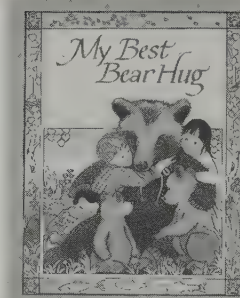
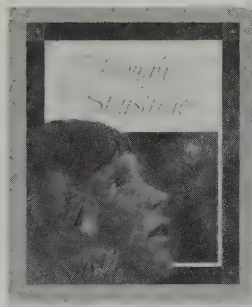
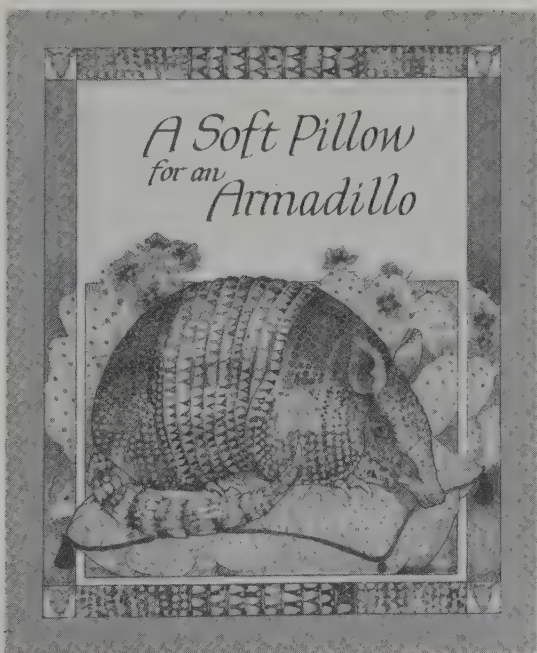
*Printing*  
Sheetfed offset in six col-  
ors by Mid-City Litho-  
graphers. Separations by  
Magna Graphic. 5 Mil  
Polyester Lamination,  
Post Cambric Embossed

*Paper*  
Wyomissing, White Cor-  
von II supplied by Mid-  
City Lithographers

*Binding*  
Level 1  
R. R. Donnelley & Sons  
Levels 3, 4  
Von Hoffman Press  
Level 7  
W. A. Krueger

*Designer's Comments*  
I think of these covers as  
invitations. Like all invi-  
tations they ask one to  
participate in a wonder-  
ful celebration. Each  
cover was designed to  
reflect a unique adven-  
ture, and invite the read-  
er to join in a special  
quest. Their format is  
classical and timeless. Its  
art, however, is varied in  
approach and is de-  
signed to emulate the  
trade books of our time.

*Judges' Comments*  
Unity of jackets, work  
very well together. Good  
series of illustrations that  
tie well together. High  
quality illustrations.



**Allyn and Bacon**

***Fundamentals of  
Chemistry***

**H. Stephen Stoker and  
Edward B. Walker**

*Designer*  
Susan Slovinsky

*Art Director*  
Linda Dickinson

*Photographer*  
Jan Hinsh, Photo Re-  
searchers

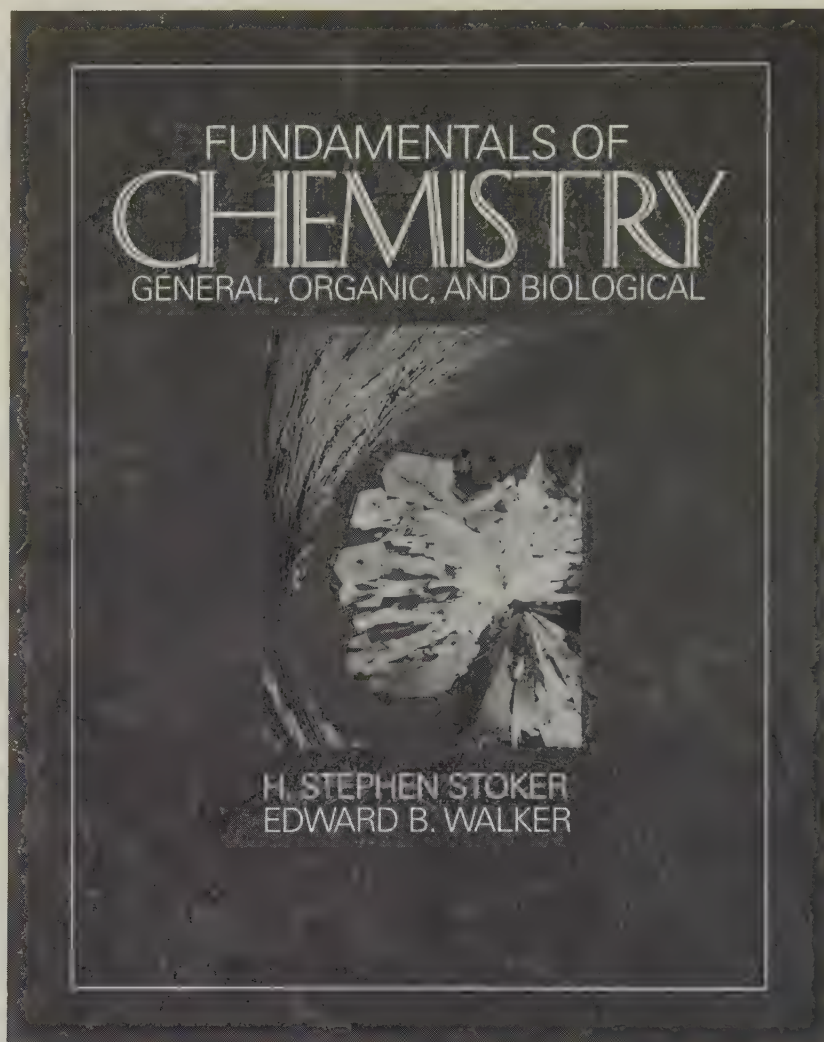
*Paper Background*  
George Sargent

*Production Coordinator*  
Bill Alberti

*Composition*  
By Typographic House

*Printing*  
Sheetfed in four colors  
by New England Book  
Components. Separations  
by New England  
Book Components

*Paper*  
80# Warrenflo



*Designer's Comments*  
Chemistry can be a formidable requirement for Health Science majors (at whom this text is focused), and we felt that a technical-looking cover would only serve to alienate the primarily female audience. Instead, by developing a cover that expresses the beauty and elegance of chemistry, we not only put the student more at ease, but also position the text clearly in the marketplace as a non-majors book.

*Judges' Comments*  
Illustration, type and background design work in combination; no one element overwhelms. Illustration pulls viewer into the book.

**Allyn and Bacon**

***Applied Statistics,*  
Third Edition**

**John Neter, William  
Wasserman, and G. A.  
Whitmore**

*Designer*  
Lynda Fishbourne

*Art Director*  
Linda Dickinson

*Artist*  
Tetsuro Sawada

*Production Coordinator*  
Bill Alberti

*Composition*  
Optima

*Printing*  
Sheetfed in four colors  
by New England Book  
Components. Separations  
by New England  
Book Components. Polypropylene coating

*Paper*  
80# Warrenflo supplied  
by Lindenmeyr Paper  
Corporation

*Designer's Comments*  
The well-known and respected text is fairly rigorous, and thus, demanded a very contemporary, sophisticated cover to distinguish it from lower level texts.





**D. C. Heath and  
Company**

*Paper*  
80# coated stock

**Neue Horizonte,  
Second Edition**

*Binding*  
Halliday

**David Dollenmayer and  
Thomas Hansen**

*Judges' Comments*  
Type fits extremely well  
(color and type face)  
with period of illustration  
on front cover.

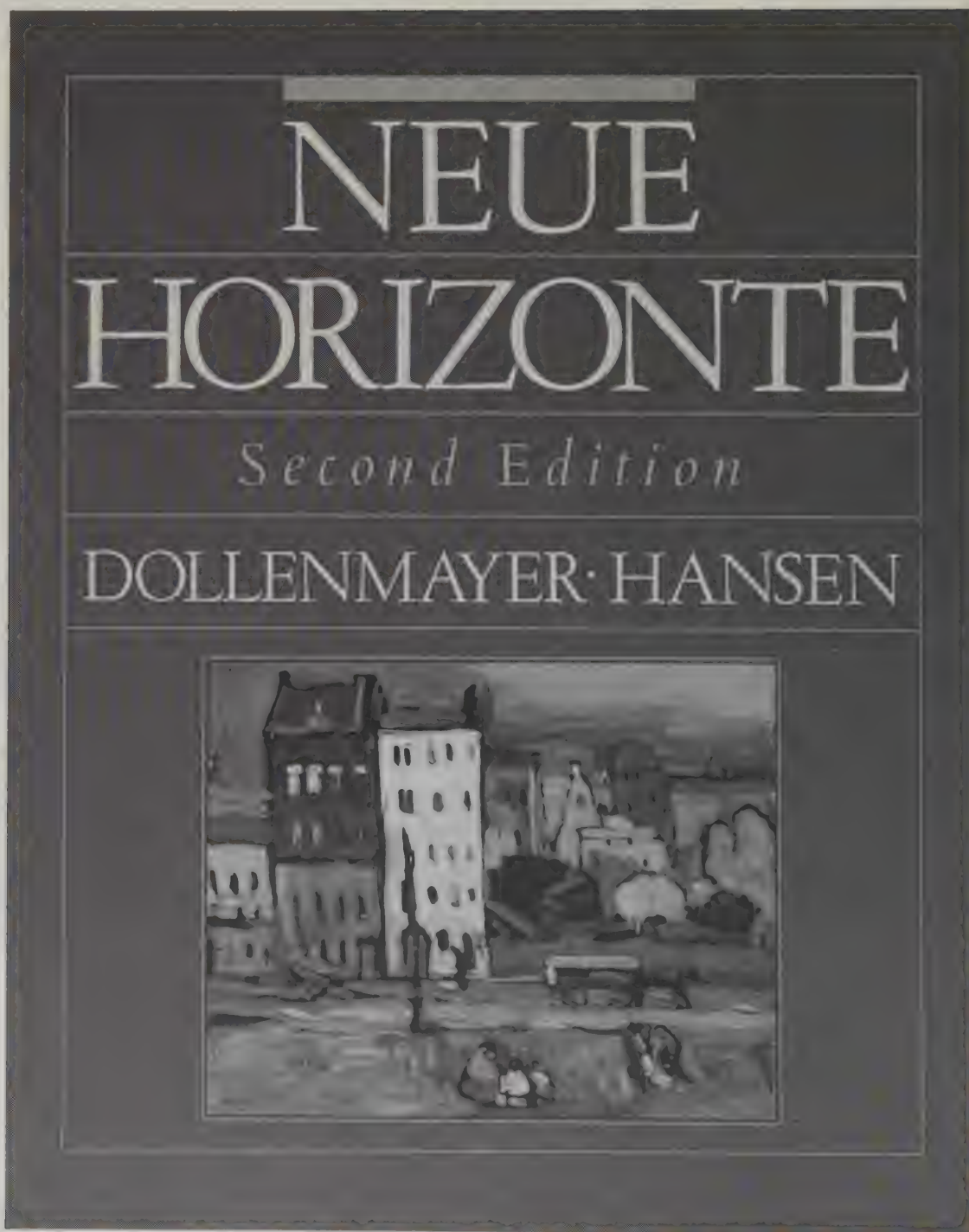
*Designer*  
Joanna Steinkeller

*Illustrator/Photographer*  
Wassily Kandinsky

*Production Coordinator*  
Mike O'Dea

*Composition*  
Garamond Ludlow, stats

*Printing*  
Offset in five colors by  
New England Book  
Components. Separations  
by New England  
Book Components. Mylar  
coating



**Heinle & Heinle  
Publishers**

**Voces De  
Hispanoamerica**

**Raquel Chang-  
Rodriguez and Malva E.  
Filer**

**Designer**  
Paola di Stefano

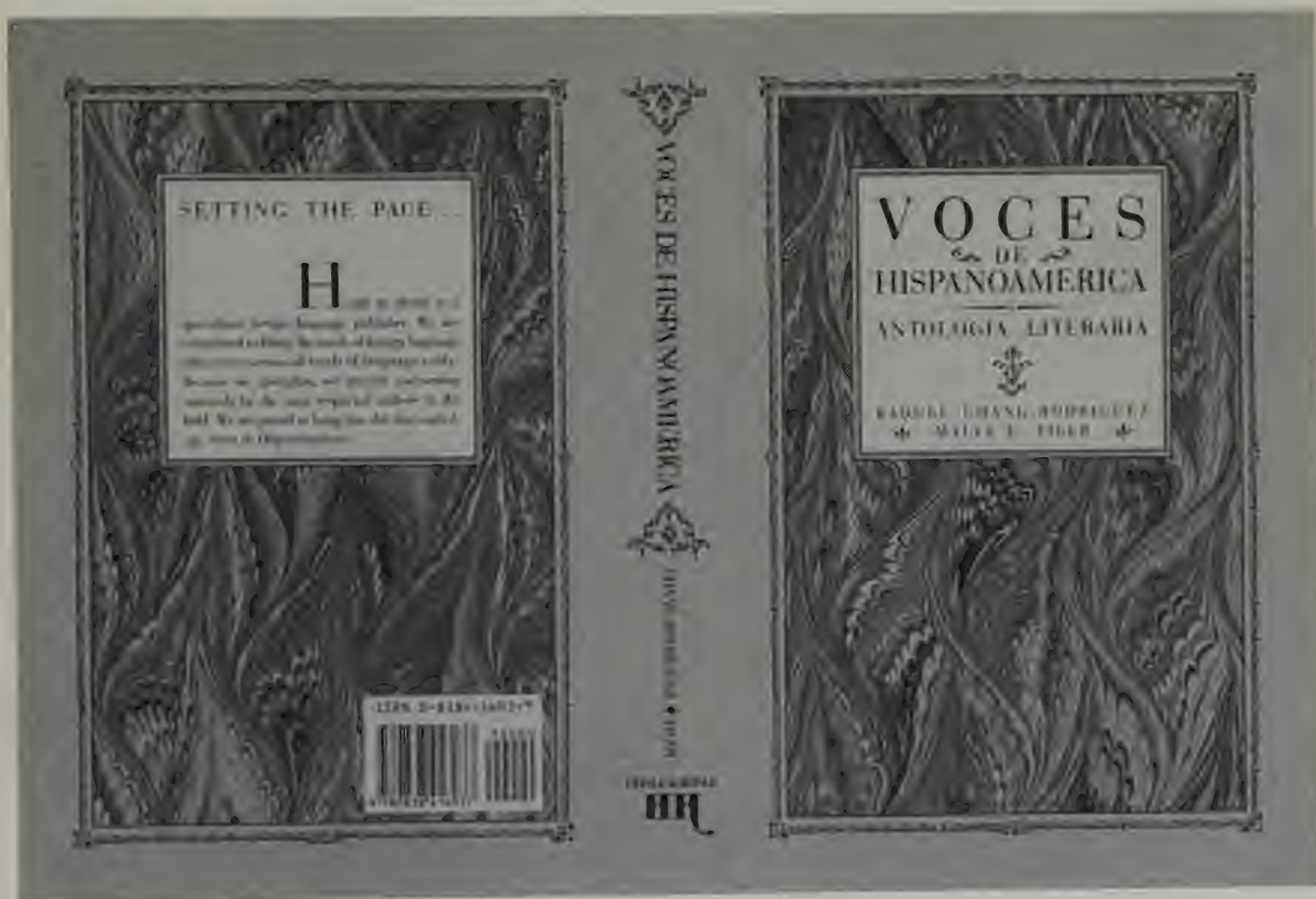
**Production Coordinator**  
Pat Talobert/Erik Smith

**Composition**  
Bodoni display

**Printing**  
Sheetfed in four colors  
by New England Book  
Components. Separations  
by New England  
Book Components. Mylar  
coating

**Paper**  
80 lb. Warrenflo supplied  
by S. D. Warren

**Judges' Comments**  
Beautiful marbled background.



**Houghton Mifflin  
Company**

**Psychology**

**Douglas A. Bernstein,  
Edward J. Roy, Thomas  
K. Srull, Christopher D.  
Wickens**

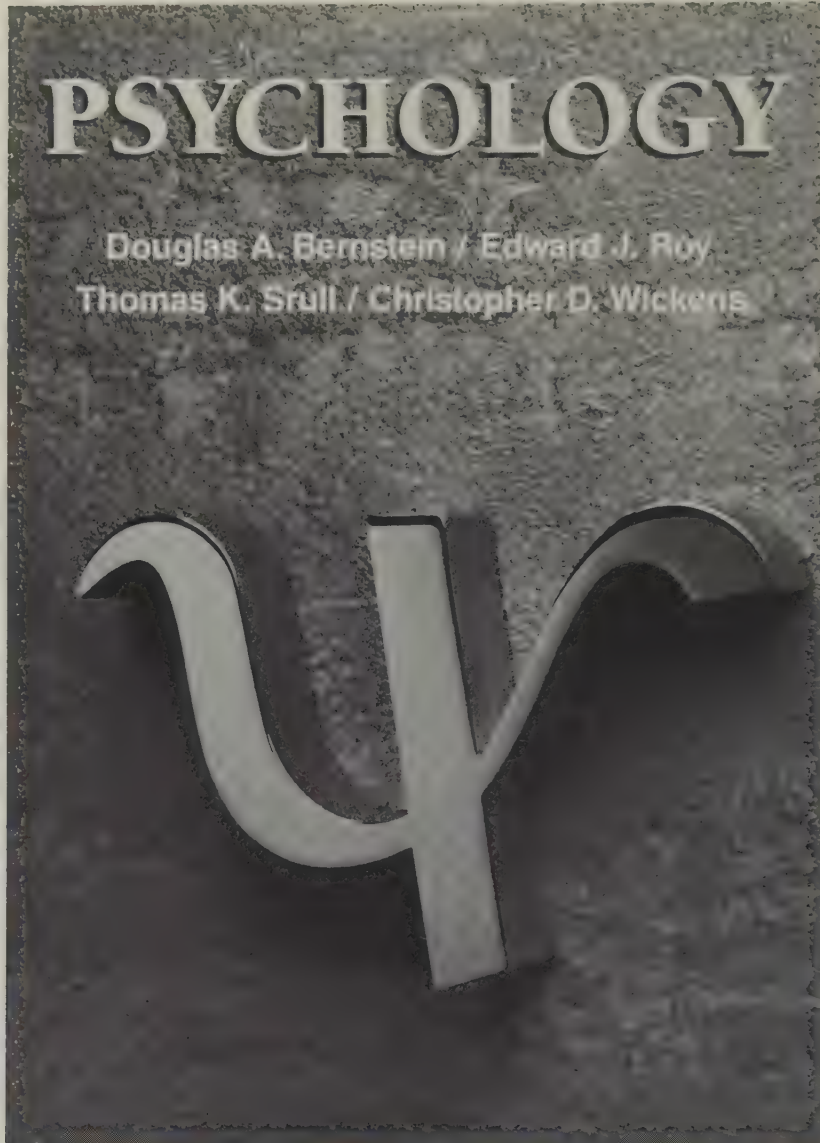
*Designer*  
Judith Arisman

*Photographer*  
James Scherer

*Production Coordinator*  
Terry Wilton/Stephanie  
Gregory

*Composition*  
ITC Berkeley Black Hel-  
vetica by Composing  
Room

*Printing*  
Offset in four colors by  
Lehigh Press. Separations  
by Lehigh Press.  
Mylar film lamination



*Paper*  
Kivar 6, white

*Binding*  
By Von Hoffman Press

*Designer's Comments*  
This cover needed an authoritative and original look. The "psi" symbol is meaningful in the Psychology field. I did a lot of historical/typographic research to find the right one. Also found a brass cutting manufacturer to do a "perfect" job so it could be photographed against the granite. Jim Scherer did a beautiful job with the photography.

*Judges' Comments*  
Three-dimensional illustration stands out and is beautifully reproduced. Type color makes it more interesting.



**Houghton Mifflin  
Company**

***Riverside Anthology of  
Literature***

**Douglas Hunt**

*Designer*  
Anthony L. Saizon

*Illustrator*  
Michael McCurdy

*Production Coordinator*  
Martha Drury/Priscilla  
Bailey

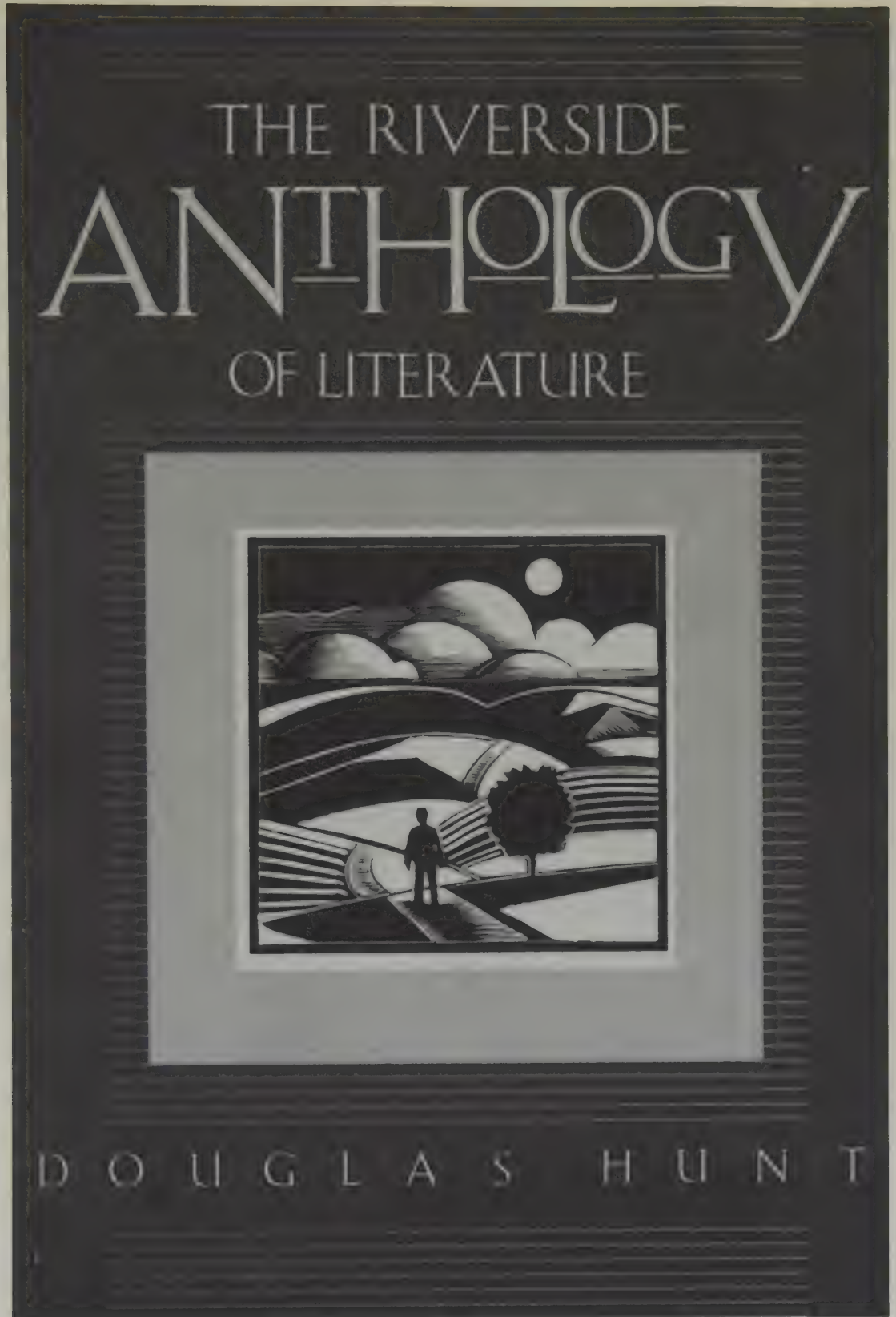
*Composition*  
Bauer Text Initials by  
Composing Room

*Printing*  
Offset in five PMS colors  
by Lehigh Press. Mylar  
film lamination

*Binding*  
R. R. Donnelley and  
Sons, Crawfordsville

*Paper*  
Kivar 5 Chrome

*Judges' Comments*  
What would you expect  
on an anthology? Beautifully  
executed. Type fits  
in well with nostalgic  
feeling of wood cut illustration.



**Houghton Mifflin  
Company**

**McHenry Hotels, Inc.,  
A Practice Case in  
Managerial Accounting**

**Henry R. Anderson and  
Sandra A. Van Trease**

*Designer*  
Linda Manly Wade

*Illustrator/Photographer*  
Jim Scherer

*Production Coordinator*  
Martha Drury/Priscilla  
Bailey

*Composition*  
Goudy Old Style Italic,  
Young Baroque Litho-  
Comp Letraset

*Printing*  
Offset in four colors by  
Alpine Press, Inc. UV  
coating

*Paper*  
10 point C1S White,  
Frankote, supplied by  
RIS

*Binding*  
By Alpine Press

*Judges' Comments*  
Very creative design –  
particularly logo. Looks  
like an annual report.  
Ties in perfectly with  
subject matter.

## MC HENRY HOTELS, INC.



A Practice Case in Managerial Accounting Anderson Van Trease

**Jamestown Publishers**

***Selections from the  
Black College Reading  
Skills***

**Edward Spargo, Editor**

*Designer*  
Deborah Christie

*Production Coordinator*  
Diane Noiseux

*Composition*  
Aristocrat/Varitimes,  
Varityper/Digital

*Printing*  
Offset in four colors by  
Mowbray, Inc. UV coat-  
ing

*Paper*  
Federal Paper Board 10  
point Carolina C1S,  
white supplied by Mow-  
bray, Inc.

*Binding*  
By D. B. Hess

*Designer's Comments*  
Paintings by outstanding  
black artists seemed  
ideal for the covers of  
these anthologies of  
black writers.

*Judges' Comments*  
Great use of illustrations  
in a series. Every cover  
complements the others.  
One is struck by the sub-  
tlety of the illustrations  
at first impression.





<b>The 1989 Library Tour</b>	<b>Display Period</b>	<b>Tour 1</b>	<b>Tour 2</b>
	January 24–February 7	University of Massachusetts Library Amherst, Massachusetts	Regis College Library Weston, Massachusetts
	February 14–February 28	Taunton Public Library Taunton, Massachusetts	Fogler Library University of Maine Orono, Maine
	March 7–March 21	Wellesley Free Library Wellesley, Massachusetts	Connecticut College New London, Connecticut
	March 28–April 11	Wellesley Free Library Wellesley, Massachusetts	Connecticut College New London, Connecticut
	April 18–May 2	James P. Adams Library Rhode Island College Providence, Rhode Island	Madeleine Clark Wallace Library Wheaton College Norton, Massachusetts
	May 9–May 23	Auburn Public Library Auburn, Maine	Needham Free Public Library Needham, Massachusetts
	May 30–June 13	Winchester Public Library Winchester, Massachusetts	Thomas P. O'Neill, Jr. Library Boston College Chestnut Hill, Massachusetts
	June 20–July 4	Ezekiel W. Dimond Library University of New Hampshire Durham, New Hampshire	Warwick Public Library Warwick, Rhode Island
	July 11–July 25	Worcester Public Library Worcester, Massachusetts	Dodge Library Northeastern University Boston, Massachusetts
	August 1–August 15	Manchester City Library Manchester, New Hampshire	Newton Free Library Newton, Massachusetts
	August 22–September 5	Amherst College Library Amherst, Massachusetts	Boston Public Library Boston, Massachusetts
	September 12–September 26	Brooks Memorial Library Brattleboro, Vermont	Boston Public Library Boston, Massachusetts
	October 3–October 17	University of Southern Maine Portland, Maine	Public Library of Brookline Brookline, Massachusetts
	October 24–November 7	University of Southern Maine Gorham, Maine	Memorial Hall Library Andover, Massachusetts
	November 14–November 28	Wesleyan University Library Middletown, Connecticut	Memorial Hall Library Andover, Massachusetts
	December 5–December 19	Wesleyan University Library Middletown, Connecticut	Watertown Public Library Watertown, Massachusetts

**Publishers**

Academic Press  
 Addison-Wesley Publishing Company  
 Allyn and Bacon  
 Butterworth Publishers  
 Clarion Books/Houghton Mifflin Company  
 Davis Publications, Inc.  
 D. C. Heath and Company  
 David R. Godine  
 Harvard University Press  
 Heinle & Heinle Publishers  
 Houghton Library  
 Houghton Mifflin Company  
 Jamestown Publishers  
 Little, Brown and Company  
 The MIT Press  
 Mount Holyoke College  
 New York Graphic Society Books  
 /Little, Brown and Company  
 Northeastern University Press  
 Prentice Hall  
 PWS-Kent  
 Random House  
 Scott, Foresman and Company  
 Ticknor & Fields/Houghton Mifflin Company  
 University of Massachusetts Press  
 Yale University Art Gallery  
 Yankee Books

**Designers**

Jeanne Abboud  
 Greer Allen  
 Sue Allen  
 Charles Spencer Anderson  
 /Duffy Design Group  
 Judith Arisman  
 Leslie Baker  
 Matthew Bartholomew  
 /WGBH Design  
 Bascove  
 Amy Bernstein  
 Sally Bindari, DesignWorks, Inc.  
 Susan Bishop  
 The Brownstone Group  
 Jenny Bush, DesignWorks, Inc.  
 Anne P. Chalmers  
 Deborah Christie  
 Copenhaver Cumpston  
 Victor Curran  
 Curriculum Concepts  
 Geri Davis, Quadrata  
 Rebecca Daw  
 Lisa Dews  
 Paolo di Stefano  
 Catherine Dorin  
 Duffy Design Group  
 Sara Eisenman  
 Jean Evans  
 Lynda Fishbourne  
 Gwen Frankfeldt  
 Sylvia Frezzolini  
 Carin Goldberg  
 Judy Sue Goodwin-Sturges  
 Howard I. Gralla  
 The Grinnett Corporation

Betsy Hacker  
 Trisha Hanlon  
 Hannus Design Associates  
 Dick Hannus  
 Yasuyo Iguchi  
 Diane Jaroch  
 Kirchoff/Wohlberg  
 Jeanne Lee/WGBH Design  
 Nancy Lindgren  
 David Lindroth  
 Martucci Studio  
 John Martucci  
 Robert Overholtzer  
 Jerry Picardi  
 Anthony L. Saizon  
 Allen Say  
 Douglass Scott/WGBH Design  
 Eugenie Seidenburg  
 Martine Sheon  
 Susan Sherman  
 Greta D. Sibley  
 Julie Simms  
 Susan Slovinsky  
 Steve Snider  
 James Steinberg  
 Joanna Steinkeller  
 Michaela Sullivan  
 Martha White Tenney  
 Daniel Earl Thaxton  
 Elizabeth Tustian  
 Christopher Valente  
 Chris Van Allsburg  
 Linda Manly Wade  
 Catherine Waters  
 Carl Zahn

**Text typefaces**

Aldus  
 Baskerville  
 New Baskerville Book  
 Bell  
 Bembo  
 Bembo Roman  
 Bodoni  
 Caslon 540  
 Century Book  
 Century Oldstyle  
 Century Schoolbook  
 Dante  
 Fairfield  
 Fairfield Medium  
 Galliard  
 Garamond  
 Garamond Condensed  
 Garamond No. 3  
 ITC Garamond Book  
 Gill Sans Light  
 Goudy Old Style  
 Helvetica  
 Korinna  
 Lubalin  
 Melior  
 Meridien  
 Palatino  
 Plantin  
 Sabon  
 Times Roman  
 Trump Mediaeval  
 Weiss

**Compositors**

Achorn Graphic Services  
 Acme Printing  
 Michael and Winifred Bixler  
 BI-COMP, Inc.  
 Black Dot  
 Brevis Press  
 Composing Room of Michigan  
 Composing Room of New England  
 Compset  
 DEKR Corporation  
 Devlin Graphics  
 Dix Type, Inc.  
 Don Dewsnap Typographic Services, Inc.  
 Eastern Typesetting Company  
 Finn Typographic  
 G & S Typesetters, Inc.  
 Grafacon  
 Graphic Composition  
 Graphic Typesetting Services  
 Heritage Printers  
 Keystone Typesetting  
 Litho Composition  
 Meriden-Stinehour Press  
 Monotype Composition Company, Inc.  
 NK Graphics  
 Pine Tree Composition  
 Progressive  
 Spectrum Composition Services  
 TSI Graphics  
 The Type Shop  
 Typesetters II  
 Typographic Arts, Inc.  
 Typographic House  
 Vail-Ballou Press, Inc.  
 M. J. Walsh/WGBH Design  
 Woodland Graphics  
 Wrightson Typographers  
 Xanadu Graphics  
 Yankee Graphics  
 York Graphic Services

**Color separators**

Acme Printing Company  
 Arti Grafiche Amilcare Pizzi  
 Black Dot  
 Champlain Color  
 Colotone  
 Crystal Color  
 Dai Nippon  
 Eastern Press  
 Eastern Rainbow  
 Robert J. Hennessey  
 Jay's Publishers Services  
 Laser Graphics  
 Lehigh Press Colortronics  
 Lehigh Press, Inc.  
 Longacre Press  
 Magna Graphic  
 Meriden-Stinehour Press  
 Mondadori  
 Mowbray, Inc.  
 New England Book Components  
 Plymouth Color, Inc.  
 John P. Pow Company  
 Scan Studios

Sixty-Six Litho USA, Ltd.  
 South China Printing  
 Thomas Todd Company  
 Toppan Printing Company  
 Unigraphic  
 Vec-Tron Data Graphics  
 York Graphic Services

#### **Printers**

Acme Printing Company  
 Alpine Press  
 Arcata Graphics/Fairfield  
 Arcata Graphics/Halliday  
 Arcata Graphics/Kingsport  
 Arti Grafiche Amilcare Pizzi  
 Michael and Winifred Bixler  
 Book Press  
 Dai Nippon  
 R. R. Donnelley & Sons Company  
 Dynagraf  
 Eastern Press  
 Fairfield Graphics  
 Federated Lithographers/Printers  
 Gazette Printing Company  
 Halliday Printing Company  
 Hamilton Printing Company  
 Kingsport Press  
 C. J. Krehbiel  
 W. A. Krueger  
 Laser Graphics  
 Lehigh Press  
 Longacre Press  
 Maple Press, Inc.  
 Maple-Vail Book Manufacturing  
 Group  
 Meriden-Stinehour Press  
 Mid-City Lithographers  
 Mondadori  
 Mowbray, Inc.  
 New England Book Components  
 New Interlitho  
 Phoenix Color Corporation  
 Plymouth Color, Inc.  
 John P. Pow Company  
 Rae Publishing Company  
 Rand McNally & Company  
 Henry N. Sawyer & Company  
 Thomas Todd Company  
 Thomson-Shore  
 Toppan Printing Company  
 Vail-Ballou Press, Inc.  
 Von Hoffman Press  
 Worzalla Publishing Company

#### **Paper manufacturers and suppliers**

Carter Rice  
 Cartiere del Garda  
 Century Paper  
 Consolidated Papers, Inc.  
 Dai Nippon  
 Eastex Paper Mill  
 Finch, Pruyn and Company, Inc.  
 P.H. Glatfelter Paper Company  
 Hobart/MacIntosh Paper Company  
 J. B. Papers, Inc.  
 Lindenmeyr Paper Corporation  
 Mead Paper Company  
 Mohawk Paper Mills, Inc.  
 Monadnock Paper Mills, Inc.  
 Newton Falls Paper Mill, Inc.  
 Papan ESP  
 Plainwell Paper Mill  
 Pratt Paper Company  
 Ris Paper Company  
 Rourke-Eno  
 Strathmore Paper Company  
 S. D. Warren Company  
 WWF Paper Corporation  
 Wyomissing

#### **Binders**

Acme Bookbinding  
 Arcata Graphics/Kingsport  
 Arti Grafiche Amilcare Pizzi  
 Book Press  
 Dai Nippon  
 Fairfield Graphics  
 Halliday Printing Company  
 Hamilton Printing Company  
 A. Horowitz & Sons  
 Horowitz/Rae Printing  
 John Dekker & Sons  
 C. J. Krehbiel  
 W. A. Krueger  
 Maple Press, Inc.  
 Maple-Vail Book Manufacturing  
 Group  
 Meriden-Stinehour Press  
 Mondadori  
 Mueller Trade Bindery  
 New Interlitho  
 Rand McNally & Company  
 R. R. Donnelley & Sons Company  
 Toppan Printing Company  
 Vail-Ballou Press, Inc.  
 Von Hoffman Press  
 Worzalla Publishing Company

#### **Cover material and endleaf suppliers**

Carter Rice  
 Century Paper  
 Curtis Paper Company  
 Eastex Paper Mill  
 Ecological Fibers  
 Federal Paper Board  
 The Holliston Mills  
 James River Corporation  
 Joanna Western Mills  
 J. B. Paper  
 Lindenmeyr Paper Corporation  
 Mohawk Paper Company  
 Mondadori  
 Multicolor  
 Papan ESP  
 Rourke-Eno  
 Seveso  
 Strathmore Paper Company  
 Talas  
 Van Heek Textiles  
 S. D. Warren Company  
 Wyomissing

#### **Dies and other components**

Acme Bookbinding  
 Alcon  
 Dikeman Laminating Corporation  
 Graphic Arts Finishers  
 Merit Engraving  
 New England Book Components  
 John P. Pow Company  
 Valley Graphics















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